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Deems Taylor, Famed as Composer of "The King's Henchman" and Noted Critic, Engaged as Editor of Musical America

AMERICANS ENGAGED FOR CHICAGO OPERA

On Return from Europe, Manager Johnson Announces Leone Kruse and Chase Sikes as Additions to Roster—Reports Expected Renaissance in Musical Art Abroad Has Not Yet Taken Place—Strengthens Singing Personnel

HERBERT M. JOHNSON, manager of the Chicago Civic Opera Company arrived in New York on the Leviathan on Aug. 15, after an extended visit to Europe where he, in company with other officials of the organization, made an exhaustive study of the opera houses in Germany and Italy to absorb ideas applicable to the new home to be built for the company in its own city. Equally important was Mr. Johnson's search for new singers for the company.

New artists announced by Mr. Johnson on his return, were Leone Kruse, soprano, and Chase Sikes, baritone, both Americans. Miss Kruse is a native of Lamont, Mich., and after training with William Brady in New York, went to Europe where she sang leading rôles for four years in Munich, Prague, Dresden and Berlin.

Mr. Sikes was born in Detroit and received his preliminary training in this country. He graduated from the University of Michigan in 1917, and came to New York several years later for study with the late Giuseppe Campanari. His Italian teacher was Carlo Schneider of Milan. His operatic débüt was made at the Teatro Carcano, Milan, in "La Forza del Destino" and was immediately engaged for La Scala for three seasons.

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CHICAGO SYMPHONY AGREEMENT REACHED

Plans to Extend Season and Pay Increase From Subsidy

CHICAGO, Aug. 15.—The Chicago Symphony may be saved for the coming season. An agreement was reached to permit the raising of a \$28,000 public fund, from which to grant the players a weekly wage increase of \$10. An important decision was that to increase the orchestral season from twenty-eight to thirty weeks. These steps were taken at a meeting between Horace S. Oakley, vice-president of the Orchestra Association, and James C. Petrillo, president of the Chicago Federation of Musicians.

The decision sets at rest a controversy of many months' standing, which resulted in the disbandment of the orchestra on July 14. The orchestral union, before the close of the season, asked for an increase of \$20 a week for each player, above the previous rate of \$80. Following a series of conferences,

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DEEMS TAYLOR, internationally known as a composer and widely celebrated as a critic and writer on music, has accepted the post of Editor of MUSICAL AMERICA.

The new editor brings to his task of leadership in the formulation of America's musical opinion a prestige uniquely two-fold. As the composer of "The King's Henchman," mounted last season at the Metropolitan, he stands as America's most successful writer of grand opera. His suite, "Through the Looking Glass" has been played by virtually every important American symphony orchestra. His songs and companion compositions have made his name familiar from Coast to Coast. As a composer, his reputation today is second to that of no other living American.

But Deems Taylor, the writer of music is not more admired than Deems Taylor, the writer on music. As critic for the New York Morning World his brilliant pen established him as among the foremost reviewers of the day. Succeeding the late James Gibbons Huneker, soon after the death of the most popular member of the famous "Old Guard" of New York critics, he began his work for the *World* as something of an unknown quantity, but in an amazingly brief period had a following among the most exacting readers of music comparable to that of Huneker himself or any of Mr. Taylor's seniors among the critics.

Composed Successful Opera

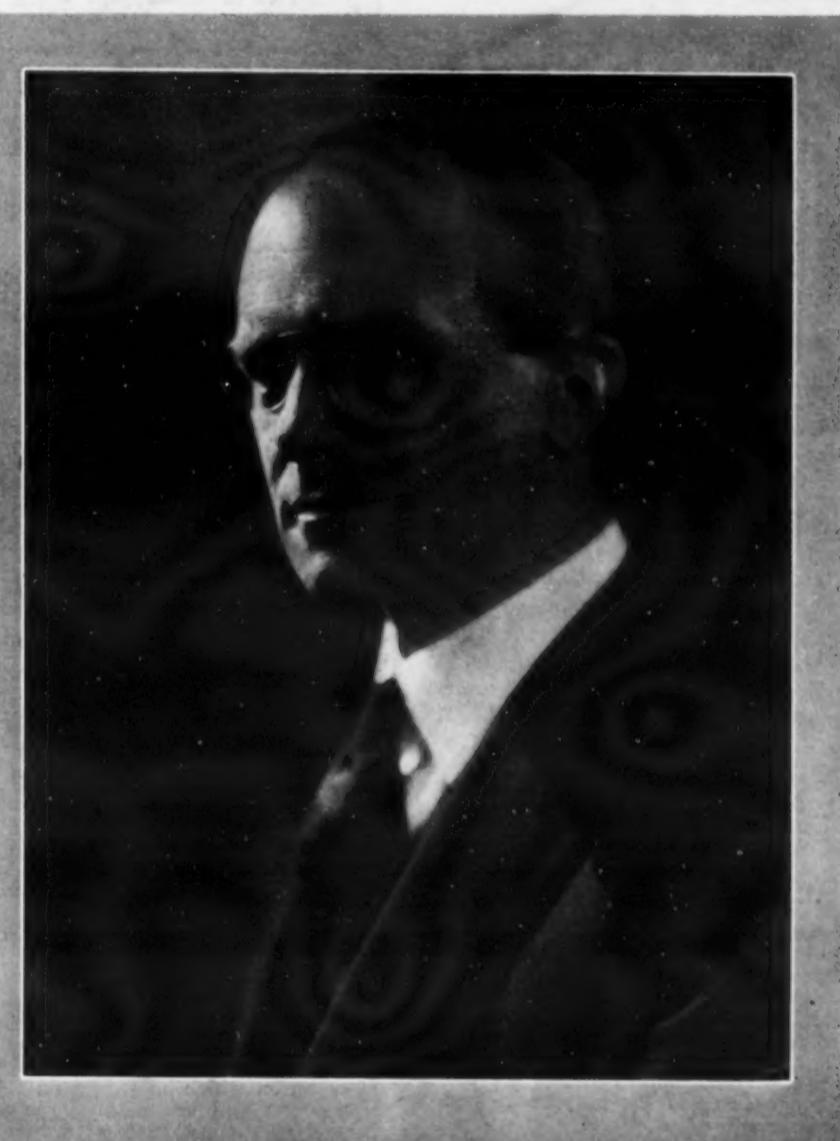
After four seasons in which his reviews were read with ever increasing avidity, Mr. Taylor resigned from the *World* to write "The King's Henchman" on special commission from Giulio Gatti-Casazza, the general director of the Metropolitan. The success of this work in the famous international opera house where American opera had hitherto been regarded as something of a forlorn hope is a matter of current record. Six performances, an unusual number obtained only by the most popular works, were accorded it in the season, 1926-27. Almost immediately, announcement was made that the Metropolitan had commissioned Taylor to write a second opera.

No other American has ever been similarly honored by the Metropolitan, and no other composer of any nationality has been commissioned by it to write two operas in succession. A road tour of "The King's Henchman," which has an English text by Edna St. Vincent Millay, is announced.

Deems Taylor is forty-one years old,

Chaliapin, Gigli and Farrar Guests for Berlin Opera

BERLIN, July 30.—A number of noted guest singers are reported to be engaged for the coming season at the Berlin State Opera. Feodor Chaliapin, it is said, will make several appearances at a very high fee. Beniamino Gigli, who won a pronounced success several seasons ago in his local débüt, will make some more appearances next spring. Geraldine Farrar, whose career was begun at this institution in the days of the Court Opera, will return for guest appearances in January.



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DEEMS TAYLOR
American Composer, Critic, Editor, Lecturer and Educator, Whose Opera "The King's Henchman" Is in the Current Repertoire of the Metropolitan

having first considered music on Dec. 22, 1885, when he opened his eyes in the city of New York. He was educated at Ethical Culture School and New York University, taking his B.A. at the latter in 1906. He studied harmony and counterpoint with Oscar Coon thereafter and took up under his own tutelage the problems of composition and orchestration. He toyed with comic opera for a brief period and had a somewhat juvenile satisfaction in seeing his early effort, "The Echo" produced by Dillingham, with Bessie McCoy as star in 1910.

Beckoned on to higher flights, and served by an indefatigable industry, he essayed serious music. There was a symphonic poem, "The Siren Song," which won a prize contest and gathered dust in the archives of symphonic organizations, until, once Taylor's name had become sufficiently well known, Henry Hadley re-discovered the score and it was played by the Philharmonic. Taylor, then music critic of the *World*, wrote a review of his own work that will not soon be forgotten by his confrères. He found it full of holes, but drolly remarked that the composer seemed to possess talent and he hoped to hear something more from his pen played by the New York orchestras. Later, he was called upon to review

another of his compositions when a much more mature work, "Portrait of a Lady" was played by the New York Chamber Music Society. His arrangements of folk-songs of various lands, his numerous transcriptions for women's voices, his ballet, "A Kiss in Xanadu" for "Beggar on Horseback," his choral setting of "The Chambered Nautilus," his cantata, "The Highwayman," written for the MacDowell Festival, Peterboro, 1914; and his songs have given him an outstanding position.

Known as Translator

Taylor also achieved prominence through his translations of Italian, French and Russian songs. He was formerly an associate editor of Colliers and as a newspaperman, he has done duty as assistant Sunday editor of the New York Tribune and as war correspondent for the Tribune in France. He has lectured on music under varying auspices, and has taught orchestration at the Curtis Institute.

The new editor's "Declaration of Intentions"—an announcement we believe will be of enormous interest to everyone who loves music and is interested in its progress—will appear in next week's issue of MUSICAL AMERICA.

OSCAR THOMPSON.

FOUR CONDUCTORS ENLIVEN WEEK AT HOLLYWOOD BOWL

Gabrilowitsch Appears as Piano Soloist and Leader—Adolf Tandler Gives Evening of Viennese Music—Oberhoffer Conducts Annual Benefit, with Alice Gentle and Detroit Leader as Soloists—Goossens Returns for Engagement—Local Oratorio Society and Carmela Ponselle Appear

LOS ANGELES, Aug. 13.—The last week but two of the Hollywood Bowl summer season brought forward Eugene Goossens as the final one in the list of nine conductors, on Aug. 8. Immediately preceding the English leader in the series of guests were Adolf Tandler, conductor of the Los Angeles Little Symphony, in a program of Viennese music; Emil Oberhoffer, conducting a special benefit concert on Monday night, with Alice Gentle and Ossip Gabrilowitsch as soloists, and Mr. Gabrilowitsch conducting two concerts with Carmela Ponselle as the featured soloist in the second program. Such rich variety of musical fare naturally attracted many persons of varied tastes and won many new adherents to the Bowl concerts.

The distinguished pianist and conductor of the Detroit Symphony, for whose visit the Bowl is indebted to Mr. and Mrs. E. L. Doheny, enjoyed the advantage of two extra rehearsals. This resulted in a great degree of finish and excellence in the two superb programs.

Gabrilowitsch Leads Brahms

Brahms' First Symphony, heard last in the final programs of the late Walter Henry Rothwell, gave Mr. Gabrilowitsch an excellent opportunity to reveal the breadth of his musical understanding. Few conductors have a deeper appreciation of Brahms' music, and few are better qualified to interpret its exalted message in such a manner as to be comprehended by both musician and layman. His appreciation of light and shade, and his ability to obtain delightful effects in nuances from his players, helped to create a powerful effect.

Chausson's symphonic poem, "Viviane," the second work by this composer to be heard in the Bowl within a week, and a "Hungarian" Rhapsody by Liszt, brought the program to a climactic close. The French number offered a fine contrast with the more profound work of Brahms, causing its own delicate and colorful phrases to greet the ear amiably. Both conductor and players enjoyed a fine success.

Carmela Ponselle Sings

The second program of Mr. Gabrilowitsch brought forward Carmela Ponselle, soprano of the Metropolitan, in her first appearance in the West. Greeted by the largest audience of the season thus far, Miss Ponselle's singing made a favorable impression in the familiar arias from "Aida," "Tosca" and "Carmen." She sang with much ardor and an abundance of tone, often of lovely quality, and disclosed an emotional intensity and dramatic utterance that brought her long applause. The orchestra again played with superb quality of tone.

On Saturday night, Adolf Tandler revealed many of the beautiful characteristics of the music of Vienna, his native city. The lilting melodies brought to mind the romance and courtliness of other days. The concert proved a happy departure from the programs of previous evenings. The orchestra played with abundant verve and a charming flow of tone, with delightful rhythmic effects. More or less "sameness" in the

Ravel to Present Works with N. Y. Symphony

THE engagement of Maurice Ravel as the fifth in the series of conductors who will lead the New York Symphony in the coming season was announced last week by Harry Harkness Flagler, president of the Symphony Society. Ravel will present some of his most important compositions while directing the Symphony, including the Violin and Piano Sonata on which he has been at work for four years.

The other conductors for the Symphony, as previously announced, are Fritz Busch, Walter Damrosch, Ossip Gabrilowitsch, and Fernandez Arbós. Ravel will also appear with the Boston Symphony and other orchestras in addition to presenting his works on tour.

character of the music was perhaps unavoidable. But the numbers brought rounds of applause and left the large audience in a happy frame of mind.

Oberhoffer Conducts Benefit

The annual concert for the benefit of the orchestral men was given on Monday night, with Emil Oberhoffer coming from Minneapolis especially for the one concert and with Mr. Gabrilowitsch, pianist, and Alice Gentle, soprano, as soloists. Due to Mr. Oberhoffer's great popularity with the members of the orchestra, which he conducted after the death of Mr. Rothwell last spring, he was urged to lead the concert. He gave his services, asking only the payment of his expenses.

Opening the program with Bach's "Brandenburg" Concerto, No. 1, the players maintained their highest standards, playing with a transparency of tone and a rhythmic buoyancy altogether charming. Solo parts were delightfully played by Messrs. Noack, De Busscher, Klatzkin and De Rubertis, with Mr. Oberhoffer conducting from an improvised harpsichord.

A new work by Hermann Hans Wetzler, "Assisi, a Legend," depicting incidents in the life of St. Francis, was heard in the Bowl for the first time. It revealed itself as a well-made opus. Strauss' "Don Juan" completed the orchestral list, the orchestra rising to exalted heights under the magnetic leadership of Mr. Oberhoffer.

Mr. Gabrilowitsch, three nights previously heard as orchestra leader, revealed his unusual gifts as a pianist, playing the Tchaikovsky Concerto in B Flat. His performance was full of poetry and dramatic fire, his technical equipment enabling him to surmount the difficulties brilliantly. The fervor of his reception left no doubt as to the feeling of affection which he enjoys on the part of patrons and members of the orchestra. Miss Gentle sang with her accustomed opulence of tone and interpretative zeal, winning a fine success in "Pleurez, mes Yeux," from Massenet's "Le Cid," an aria from "Carmen" and a Spanish number as encores.

As a result of the effective drive for the benefit, directed by Arthur F. Pabst, double bass player, the sick fund of the orchestra was estimated at some \$5,000 richer by the concert. Mr. Gabrilowitsch was so impressed by the fine spirit of the men that, several days before the concert, he cancelled his fee, thereby adding considerably to the net amount.

Goossens' Return Hailed

Eugene Goossens, whose week's term last season placed him definitely in the

Boston People's Symphony to Merge with Philharmonic

[By telegraph to "Musical America"]

BOSTON, Aug. 16.—The Boston People's Symphony and the Boston Philharmonic orchestras will be merged in the coming season, under the title of "People's Philharmonic." Emil Mollenhauer has been chosen as principal conductor. Twenty Sunday afternoon concerts in Jordan Hall have been arranged for the coming season. This step had an official confirmation today exclusively to MUSICAL AMERICA. W. J. PARKER

Three Operas Fill Cincinnati's Week

Zoo Company, Nearing Season's Close, Sings "Jewess," "Pagliacci" and Van Grove's "Music Robber"—"Bohemian Girl," with Guest Artists will Conclude Series

CINCINNATI, Aug. 13.—After a week's postponement, due to the illness of Mabel Sherwood, who was to have sung the leading soprano rôle, "The Jewess" was presented by the Cincinnati Zoo Opera Company on Sunday night with Agnes Robinson, soprano from New York, as Rachel. John Sample, American tenor, was the Eleazar; Italo Picchi, Cardinal di Brogan, and Albert Mahler, Prince Leopold. Stella Norelli was cast as Princess Eudoxia, and Herbert Gould as Ruggero. Charles Hathaway had the small rôle of the Herald, and Max Toft that of Alberto.

"The Jewess" proved highly interesting, but not the sensation some had predicted. Miss Robinson sang exceedingly well, displaying a voice of ample volume, great purity and native sweetness. Her intelligence in the matter of histrionic portrayal was also appreciated.

Tenor Much Applauded

An outstanding success was achieved by Mr. Sample, whose singing of the aria "Rachel, Ah! quando à me" was so rich in emotion that he was called before the curtain many times at the conclusion of the act. Mr. Sample's voice is one of pure texture, powerful enough for dramatic rôles and distinguished for lyrical beauty as well.

Miss Norelli not only presented a fascinating picture but sang in her best manner. Florid embellishments were executed with easy assurance and in a crisp style.

Mr. Picchi gave an impressive portrayal of his part. Mr. Picchi has been

"favorite" class, began his two weeks' engagement auspiciously on the evening of Aug. 8. The program took on a gala air through the association of some 400 members of the Los Angeles Oratorio Society in four numbers, and also because of the wide popularity of the conductor. Such a program, while containing magnitude and impressiveness, seemed to sacrifice some of the better traits, both in the playing of the orchestra and in the leadership of the conductor. A better arrangement of singers than in the former appearance of the Oratorio Society, however, produced happier results. There were thrilling effects achieved in excerpts from Borodin and Moussorgsky operas. The Sanctus from Bach's B Minor Mass was also impressively sung.

Grainger Novelty Heard

Grainger's "Father and Daughter" was the novelty of the evening, the orchestra playing with fine balance and incisive rhythms. The number also calls for a male quintet, well sung by John Pursell, Myron Niesley, Fred Scott, Wesley Beans and R. E. Kubitscheck. Mr. Beans sang the solo part in the "Boris Godounoff" Coronation Scene.

The audiences have been large during the latest week. The committee is making every effort to awaken civic interest in the final programs, in order to wipe out the small deficit which looms on the horizon. The series closes on Aug. 27. A marked increase in appreciation over that of other seasons has been generally noted, due not only to the regular attendance of the patrons, but through the well-directed publicity of the management and the generous cooperation of the daily papers.

This year, a new avenue has been opened which is proving highly effective. Sarah Ellen Barnes, official lecturer for the Philharmonic Orchestra in the winter season, has been engaged by the Bowl management to broadcast an illustrated talk on the week's programs over KFI radio station on Tuesdays and Fridays at six p. m. Miss Barnes not only gives an outline of the various numbers to be given, but illustrates them at the piano in an effective manner.

HAL DAVIDSON CRAIN

suffering from a fractured wrist, but has not permitted this to interfere with his duties at the Opera, nor has the accident had any visible effect upon his singing.

Mr. Gould's popularity grows as the season draws to a close. His contribution to the success of "The Jewess" was conspicuous.

Double Bill Presented

A double bill alternated with "The Jewess." It included "Pagliacci," splendidly sung and acted, and "The Music Robber," by the Company's conductor, Isaac Van Grove, which had its Cincinnati première last season.

Forrest Lamont, in the part of Canio in "Pagliacci," gave a vigorous, impassioned interpretation. In the rôle of Nella was Miss Norelli. Her vivacious, dramatic portrayal of the character and her sparkling singing were features of an evening of pure musical enjoyment.

Robert Ringling gave his own conception of the Prologue, and the audience approved. Original touches were also observed in the scenes that followed. The Ringling voice is one that pleases. Albert Mahler was excellent as Beppe; and Louis John Juhnen, as Silvio, proved that a local singer can favorably be compared with visiting artists.

Miss Norelli, who appeared every night, was cast as Nancy, in "The Music Robber," singing with unimpaired freshness of tone. Howard Preston gave a clever interpretation of the Count Von Walsegg rôle.

Other singers who helped to make the opera impressive were Constance Eberhart, Charles Hathaway, Mr. Mahler, Mr. Gould, Fenton Pugh and Lydia Dozier. The two last named are Cincinnati singers.

To Close with Balfe

The Zoo Opera will close the coming week with "The Bohemian Girl." Charles E. Galagher and Helena Morris will have been booked as guests to take the leads. Ralph Errolle is directing. GRACE D. GOLDENBURG

ADMISSION TAX DATA DECLARED PRIVATE

Revenue Bureau Rules That Returns Are Open Only to Federal Officers

By Alfred T. Marks

WASHINGTON, Aug. 15.—In an important decision, just rendered, the Bureau of Internal Revenue rules that the returns of admissions taxes are not open to inspection by any but officials of the United States government. The text of the decision follows:

"Section 257 of the Revenue Act of 1926 authorizes the inspection of income tax returns under rules and regulations prescribed by the secretary of the treasury and approved by the President of the United States.

"However, there is no such authority in existing law permitting the inspection of admissions tax returns. These returns are made under duress of law and are considered to be privileged communications and of such confidential nature as not to be open to inspection by anyone other than officials of the United States government requiring information thereby afforded for use in the discharge of their official duties.

"In view of the confidential character of the admissions tax returns and of the absence of any statutory authority permitting the inspection thereof by persons other than officials of the United States government, the authority requested cannot be granted."

The ruling was made in response to a request for permission to inspect admissions tax returns of certain opera, concert and amusement enterprises.

Regan Signs Contract With Judson

CINCINNATI, Aug. 16.—Joseph Regan, Irish-American tenor, who has returned from a year's study in Italy and who is spending the summer at his country home near this city, has signed a three-year contract to appear under the management of Arthur Judson. G. C. G.

When Titania's Wand Opened the Opera Stage Door

By Frances L. Whiting

ONE DAY, just about twenty years ago, all Fairyland was in an uproar. Queen Titania was in a temper and refused to be pacified.

She had caught a severe cold a few days before and, despite the warnings of the court physician, had insisted upon singing her aria in "Mignon" on the preceding night. Now it is not generally known that although the fairy queen takes no hand in the rôle of *Philine*, the instant the opera singer who happens to be playing the part sings the first note of "Je suis Titania," a magical substitution takes place and the little lady herself assumes the responsibility. It is one of her very few opportunities to appear before the eyes of mortals in visible form and she is jealous of the moment.

She knew she had not done particularly well that night, but the audience had been as "large and appreciative" as usual and she had hoped to escape detection. But, no, every single, solitary critic in New York was right on the job and wide awake and she read that her performance had been "barely adequate," that "there were unmistakable signs of uneasiness in her upper register," and that "such operatic fireworks should unquestionably be reserved for the younger generation." It was the last phrase that hurt, for Titania knew that her voice was not what it had been a hundred years ago. You see, although fairies are immortal, they do begin to show signs of age after the first thousand years or so!

Royal Ban Is Pronounced

So the royal apartment in the lily pond was strewn with bits of our very best daily newspapers, and the rose petals and honey of the royal breakfast remained untouched while the prima donna sulked. The ladies-in-waiting tried everything they could think of to take her mind away from Art, but she whisked them out of the room with the financial section of the *Times*. They consulted Oberon about it, but he just said, "Dear me!" and went fishing. So they sat around the garden and thought and thought. At length the youngest and daintiest fairy spoke, "If I were the Queen I just wouldn't let them hear that opera again, not for years and years. It would serve them right and make them appreciate it."

The Queen, who hated to be left alone for any length of time at all, happened to be coming along unobserved at the moment and heard the suggestion. By that time she was tired of being cross anyway, so she seized upon the idea. And that is the secret of why a ban was placed upon "Mignon" at the Metropolitan Opera House nineteen years ago.

Titania was so pleased with herself that she ordered a holiday and all the court danced and sang and celebrated the return to normalcy. When the festivities were about over, she called her ladies around her. "As you know, it is customary for us to conclude our holidays with an unasked boon to some deserving mortal. Who shall it be today?"

Search for New Princess

The youngest and daintiest fairy, carried away probably with her diplomatic triumph of the morning, again raised her voice. "There is always room at the top for one more singer, the critics are always proclaiming, your Majesty. Let's find one and endow her with such qualities that she will be a great success, and all the public will flock to hear her." Titania smiled her approval and waved her wand three times. It pointed west, and thither they all repaired in the twinkling of an eye.

They found themselves in a modest cottage beside the crib of a sleeping infant in a little town near Kansas City. "Looks just like any other baby to me," a cynical fairy remarked. "Of course she does," the Queen reprimanded, "all babies look alike, but wait until we are through with her. Bestow your gifts," she commanded, "and let us be gone. Oberon will be looking everywhere for me."

"I give her Beauty," said one.

"And I, Charm," said another.
"My gift is Modesty."
"And mine Fame and Success."
"I think she will need Common Sense," said a very old and wise fairy.

"What's the use of success if she has to wait all her life to enjoy it?" said the youngest fairy. "I give her Early Success."

"And my gift," concluded Titania, "is a Glorious Voice, a voice so pure and beautiful that when 'Mignon' is sung again, whether I have a cold or not, I can stay home with perfect security and leave my aria to her."

With that they all vanished and the baby slept on peacefully and no one in the Talley family knew that there had

you probably put down the paper and wondered about it; what it would mean to be a prima donna of the world's greatest opera company at nineteen; how it would feel to be surrounded by a crowd of reporters and photographers, to see your every action detailed to the world, to have your voice, your ability to act and your probable future dissected by critics of the world's music capital. But above all you wondered about Marion Talley herself—what effect these things would have upon her—whether she would develop an "artistic temperament," and maybe a foreign accent. You had seen Gilda Varesi in "Enter Madame" and you tried to reconcile the Marion Talley you knew and the traditional figure of the opera singer.

You rather hoped you would meet her sometime—accidentally—to see if she would remember you. Probably not; you were only one of the hundreds who would be claiming acquaintance, and she was—Marion Talley. And then one day you did, down near the Opera House,

know the meaning of the word *ennui*, as indicating the lack of new worlds to conquer.

She was asked not long ago the question that is often in the minds of those who have watched her unique career, "Just what do you expect to get from life in the years to come that can equal the thrills and satisfactions that you have already had?"

Days of Golden Opportunity

Her expression spelled amazement. "Why! Of all the surprising questions! When I haven't sung *Marguerite*, or *Juliette*, or *Violetta*—and a dozen more. When there is always so much to be learned about singing and the whole art of music. Every day is so full that I wish it were longer."

When Marion Talley says that she wishes the day were longer, she is not referring to a day that begins at eleven in the morning and ends at one or two the next morning, but a good old-fashioned day that is timed by the sun.

"She has always been an early riser," her mother explained. "It is usually six or six-thirty, and no alarm clock necessary." This was said with a side glance at Florence, her sister's inseparable companion and capable little secretary. "Florence likes to sleep late and all my arguing has no effect, but Marion can get her out!" And they all laughed—a laugh that spoke volumes of real companionship.

These three live in an extremely comfortable, unostentatious home-like apartment in the heart of the city, and they do all their own housework—for no reason on earth but that they want to. "We always have," said Marion, "so why shouldn't we now? Mother and Florence really do the



Center Photograph © by Lumière

Marion Talley, the Metropolitan's Youngest Prima Donna, in Three Glimpses: Center, from a Recent Studio Portrait; Left, Enjoying Her Hobby of Taking Motion-Pictures in an Outdoor Setting; Right, Wielding the Oars in an Impromptu Moment of Lake Diversion



been a midnight visitation. Nor did they, or any other mortal, realize it for many years. The little girl lived the normal, healthy and joyous life of any other child in a western town. In fact, if you happened to live in Kansas City, and went to the Humboldt School, you may remember her as the one who sat in the seat in front of you, with long yellow curls and big, round, blue eyes, that looked at you so reproachfully and seriously when you teased her.

And you probably remember the time you dipped the end of one of those curls in your inkwell and she shook it loose and got ink all over her spotless white frock—and you felt so sorry, but couldn't quite find the words to say so. When the

teacher came down the aisle and asked her who had done it you wondered if she'd tell—and she didn't. Marion Talley was like that.

Prima Donna at Nineteen

After that, if you recall, you moved away to New York, and often wondered what had become of her. Then one day, about a year and a half ago, to be exact, on Feb. 18, 1926, you picked up a newspaper and read that a young girl from your home town had captivated a great audience in one of the most sensational débuts in the history of the Metropolitan Opera House; that thousands of persons had waited in line all day for tickets, only to be turned away at the last minute; that seats had sold for as much as \$100 apiece. You looked two or three times at the name to make sure, and then you knew that it was Marion Talley!

After the first shock of realizing what an unprecedented thing she had done,

and dared to speak to her. And in two minutes you forgot all about the Metropolitan and the pictures in the paper and the fact that you were talking to a celebrity, and she was telling you all the news from Kansas City, and without knowing how, you were talking about your affairs instead of hers. In fact, you would not have felt a bit abashed about asking her into the corner drug store for an ice cream soda.

An Unspoiled Celebrity

And that is Marion Talley, today, after her first year at the Metropolitan, a wonderful, busy satisfying year—a year that has brought her all the rewards and achievements that the fairies predicted. And she, not yet twenty-one, is as unspoiled, as naïve and demure as if she were still in the ranks of the unheralded. She is totally unconscious of having "arrived" in the sense that would allow her to sit back and rest upon her laurels. She does not

most, because I have to work six or eight hours a day, and that doesn't leave much time," she added somewhat apologetically.

"Oh, but she does!" her mother interpolated. "She cooks, and cleans the house, and answers some of her letters—"

"Does that mean you are a typist?" she was asked.

"Oh yes, you see in high school I took the business course."

"And hated it, I suppose?"

"Not at all—in fact, I'm sure that if I hadn't studied music I'd have gone into an office somewhere. I have always thought I would like business."

But there was never a chance that Marion Talley would not study music. Like most small girls she "took piano lessons." Her sister was studying and could play extremely well, and both her mother and Florence were singing in the

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MEPHISTO'S MUSINGS

Recognition of Music in Universities
Leading to New Type of Audiences
—Will Ensembles Gain Ground at Expense of Individual Artists—
Words of Wisdom from a Not-So-Gloomy Dean—No Way of Escaping the Guest Conductor—Sighing for the Good Old Days in Paris, Also Hoboken—Wishing "America" on Lulli—Stadium Cricketing

Dear MUSICAL AMERICA:

FOR some time past I have been conscious of a rapidly altering attitude toward music in our State universities, colleges and other higher institutions of learning, and I have felt that this inevitably would work far-reaching changes in the musical life of America.

I believe, for one thing, that with so many university graduates going out into the world, armed with the knowledge acquired in music appreciation and music history classes, our audiences inevitably will turn more and more to symphonic music and other ensemble activities, perhaps even to the disadvantage of the individual concert-giver.

The adoration of a personality is perhaps the first and most rudimentary step in all art appreciation. People fought to hear Patti in San Francisco in the early days when there would not have been a handful of these same people in attendance on a symphony orchestra or chamber music program.

I will not go so far as to say that perhaps a majority of these Patti enthusiasts knew nothing of music. But certainly they represented a different type of musical appreciation than the person who, being equally fond of the art, has linked a study of musical history, musical form, and various musical masterpieces with the other cultural studies which enter into the liberal education to be obtained in our universities today.

I may be mistaken, but it is my feeling that the educational institutions which have added music to their curricula are making for a different type of audiences—and there are other forces, of course, tending in the same direction—which will glorify the interpreter less and listen a little more intently to the quality of the music than was true in other days, though I am not one of those who think that the public will ever lose its interest in personalities. The two interests, musical and personal, will doubtless continue parallel, but the colleges, I think, will contribute with increasing weight to the former, and as a result the relative position of the individual virtuoso and the ensemble may be materially altered.

I have no doubt that, more and more, we will find important teachers drafted by the music departments of our educational institutions. This will be an expanding field, and musicians will be trained especially for teaching in institutions of the broadest cultural standards. It is inevitable that private teaching will be affected, though perhaps not disadvantageously.

One can only hazard a guess as to what readjustments may have to be made if music students of the future go to State universities for their musical

training in the same way that students now go to many of these same universities for preparation to practice law.

ON a day last week when I was ruminating on this very subject of musical education in the universities, whom should I meet but Dean Harold L. Butler, of the College of Music at Syracuse University. Dean Butler has been conducting a lecture course at Columbia University again this summer, covering in six weeks the essentials of the development of the art.

I outlined some of my half-formulated opinions to him and he clinched them at once by carrying them further than I had gone. He felt that he could even foresee the day when the dominant musical instruction in America would be that of the general educational institutions, with a special purpose served by the more important conservatories, whatever the auspices under which they were operated.

"We are now," he told me, "in much the same position with regard to music that we were in the teaching of law a generation or two ago. Then, although we had law schools, many lawyers still came into prominence who read their statutes and decisions in the offices of veterans of the bar. This has dwindled until today it can almost be said that the law schools, most of them connected with universities, are the one really considerable factor in the education of men for the legal profession. We have a similar situation with respect to medicine, and a change similar to that which I can predict for music is taking place at the present time in the architects' profession."

AS yet, there is a variety and even a conflict of systems with respect to the conservatories or colleges of music allied to State or other general educational institutions. At Syracuse, for instance, the Fine Arts have just the same standing as other academic studies, and the departments which teach them are financed and operated as are other departments of the university.

Representing a different procedure is the school of music operated in conjunction with the University of Michigan at Ann Arbor, which is separately financed and controlled. Doubtless, experience in the actual operation of these and similar schools will bring about a smoother and better co-operation than has been true of some of them; especially as the number of graduates with a knowledge and appreciation of the importance of music multiplies, and their representatives take and fill an increasing number of places on the various boards of trustees or regents.

Dean Butler knows something himself of the barriers that have had to be broken down to give music its due place in the universities—and they are by no means all broken down yet. At the University of Kansas, where he formerly was dean of music, as well as at Syracuse, he has had, also, opportunities to note the change that has come over the attitude of other educators toward music.

A man of broad culture, he believes in a thorough-going, liberal education for those who would follow music as a profession. But, at the present stage of development, at least, he sees a danger in too rigid requirements which might—and undoubtedly do—exclude from some institutions both valuable instructors and exceptionally talented students, because of insufficient grounding in subjects other than music.

Americans never have had quite the same respect for "degrees" that our British cousins have shown, but the tendency of universities to insist upon academic qualifications, and the titles that support them, is going to increase, rather than diminish, in Dean Butler's opinion, irrespective of the occasional injustices that the system brings about.

IT seems as if I never open your paper without finding some fresh bit of news about a guest conductor coming to America. Quite recently I read that Clemens Krauss would visit us to give concerts with the New York Symphony. Soon, it appeared that he could not leave Europe, and now I learn that Fernandez Arbos will take his place. Of Mr. Arbos' ability as a conductor, our public has everything to learn. Of his wide general knowledge we have already heard much. I once knew a violinist who had studied under Arbos in London, and who always mentioned this fact in a reverential tone, as if he needed no further endorsement. Indeed, the statement was made with such an air of finality that I never plucked up courage enough to ask for

details of Arbos' method or ideas of interpretation. I had much the same feeling that I imagine one would experience on hearing a star say, "I have learned to shine from the sun."

But what I really set out to say was that I am continually being impressed anew by the increased prestige accorded the conductor as a species. In my younger days, it was the prima donna, the violin or piano virtuoso, or sometimes the tenor, to whom major attention was paid. A famous touring artist might give concerts in the larger centers "with the assistance" of the resident symphony orchestra, or might be engaged as a special soloist; but in either case it was the solo artist who loomed large in the public mind. When, for example, Theodore Thomas took his orchestra on tour in a series of Wagner "festival" concerts, he engaged Christine Nilsson as a box office attraction. Now, if I remember rightly, Mme. Nilsson had but one Wagnerian rôle, that of *Elsa*, and her participation in Thomas' programs consisted of singing such purely lyric arias as "*Connais-tu?*" When Thomas needed singers for the Wagnerian scenes he called on Materna, Betz and other German artists associated with his undertaking. Yet, well do I remember hearing concert-goers speak of hearing "the Wagner Festival and Nilsson." Would Stokowski or Toscanini be so slighted for any soloist?

* * *

CONTRAST the grand manner formerly adopted by artists toward conductors with the comparatively humble stand they take today. Patti and Nilsson used to stipulate in their contracts that "the utility of rehearsing" be left to their discretion—which meant that they seldom rehearsed at all. Mapleson had a story about a celebrated tenor who, arriving in London to fulfill an engagement, calmly sent word to the conductor that if he (the conductor) would call on him (the tenor), he (again the tenor) would show him (this time the conductor) at what tempi the tenor arias should be taken.

Not long ago a young friend of mine joined a lesser European opera company, agreeing to sing, among other rôles, that of the *Countess* in "*Le Nozze di Figaro*." Wishful to learn the most authentic traditions concerning the part, she applied for coaching to a retired prima donna whose fame was world-wide in the 'eighties and early 'nineties and whose singing of Mozart had been accepted as just about perfect. Barring a few criticisms to the effect that my friend's tone was not sufficiently "on the breath," all went well enough until the end of "*Dove sono*" was reached. Then—

"Hold that high note longer," commanded the instructor.

"But, Madame," protested the disciple, "I can't. For one thing, I'll spoil the rhythm if I do. For another, the conductor wouldn't wait for me."

The Great One's comment was not only tinged with surprised reproach, but illuminating.

"My dear! The conductor must wait for you."

Today, do Bodanzky, Serafin and their confrères agree that they "must" wait for a singer to hold high notes?

* * *

TWO of my confrères on dailies bewail "the days that were and never will be more," as Gilbert puts it. Pitts Sanborn of the *Evening Telegram* sighs for the "*Roméo et Juliettes*" of other days in Paris (and, incidentally, New York), and Hollister Noble of the *Herald-Tribune*, for pre-war musical activities along the waterfront of Hoboken.

From Paris to Jersey is a far cry geographically, and in other ways, too, for that matter, but the laments that go forth in the present instance are in the same minor key.

Pitts heard a performance of the Gounod-Shakespeare opus at the Paris Opéra with Mary McCormic as Verona's Lovely Flower and Monsieur Thill as *Roméo*, substituting for the American, William Martin. Apparently it was to have been a gala American performance. Pitts was not impressed. He was quite sure Emma Eames and Jean de Reszke did it much better. Pitts probably was right. Personally, I never went into ecstasies over Jean's voice, which, to me, was always a baritone and never a tenor, for all that he manipulated his high voice with finesse and was a fine all-around artist into the bargain. Eames had her limitations on the acting side, though she was a fine *Tosca*, but point me out any singer now before the public who sings as she did! Despite the fact that she was never a coloratura, her trill lingers in my ears as the purest, bar none, I

ever heard from human throat. No *Tosca* before or since has ever sung the phrase "*le voci delle cose*" in her first-act solo, up to the high B Flat, with the superb legato and lovely, suave, easy tone with which she gave it.

But, *revenons à nos moutons*, as they say over there. Not only was the singing bad but the scenery shabby, the lighting dim and general conditions such as "would have sent a less hardy annual to hospital within the first hour." A mixed metaphor, albeit an expressive one. Pitts did not mention the atmosphere in this temple of music, which has surely the worst ventilation (if any) in the entire world.

"As a matter of fact," he says, "an audience that filled the house (of course, a lot of Americans were there) stuck it out from eight until nearly midnight, and, judging from their applause, seemed to be having a jolly good time."

As a matter of fact, say I, what did Pitts expect when he went to the Opéra, which, in spite of its superb (unventilated) building, has housed pretty bad opera for, lo, these many decades? And furthermore, why worry about "*Roméo et Juliette*?" If it had been "*L'Or du Rhin*" or "*Le Crépuscule des Dieux*," as they mellifluously term the beginning and ending of the Ring when they sing it there, one might gird and rage, but after all Gounod is Gounod and not Wagner. Being in lighter vein, he can stand lighter treatment. One could sit through a moderately poor rendition of "*Faust*" or "*Roméo*," but a moderately poor performance of "*Rheingold*" or "*Götterdämmerung*" would be—and generally is—unendurable.

* * *

LEAPING from the Seine to the west bank of the Hudson, one finds, via Hollister Noble, that things are not as they were. Of course, beer, or lack of same, has done it, combined with the World War. In the pre-bellum days, when Washington Street, Hoboken, and River Street were more or less lined with Biergartens, the bands from the Hamburg-Amerika liners and the Norddeutscher-Lloyd ditto, used to frequent these thirst-parlors and play their best. Noble even tells of a harmonica band from a boiler room, led by a stateroom steward with a soup spoon, that played in the Parrot Bar, excerpts from "*Meistersinger*" pleasantly interlarded with stirring march tunes and folk-ballads, consuming many litres of Bock and many square feet of *nusstorte* in the intervals.

Now business is bad, according to the barkeeps, and music appreciation is reduced to its lowest terms. (Behold the decrescendo in art in direct ratio with the Volstead Act.) On moonlit Saturday nights, Chaste Phoebe is wooed to the strains of the keyed accordeon, and occasionally a guitar is heard strumming an accompaniment to a murmured song, but the days of real concerts of real music by real bands are as a dream within a dream. *Requiescant!*

* * *

THE Associated Press is responsible for a dispatch from France published in the *New York World*, stating that the tune "*My Country, 'Tis of Thee*," better known, perhaps, as "*God Save the King*," is now said by our Gallic cousins to have been the work of Lully and composed on the occasion of the recovery of his patron and protector, Le Roi Soleil, Louis Quatorze, from a serious illness and sung for the first time by the Demoiselles de Saint Cyr.

Probably no tune in the world has been fathered upon as many composers as this utterly trivial melody. It appeared in England in 1740, being sung by Henry Carey at a dinner celebrating the taking by Admiral Vernon of Portobello. Carey claimed both words and music as his own. So far as we know, Handel never made any claim to the music, although the dispatch in the *World* states that he pilfered it and handed it to George I of England and passed it off as his own. This is extremely doubtful, as Handel's own amanuensis and friend, Christopher Smith, upheld Carey's claims, which he would scarcely have done had Handel been in the field, rightly or wrongly, as he frequently was in other instances.

As a matter of fact, as far as English claims to the tune are concerned, that of John Bull, the organist and composer, ranks with that of Carey, although Bull had been dead 112 years before the air gained any popularity in Great Britain. Scotland has assumed title to its ownership, and it is popular in Germany with the words "*Heil dir im Siegerkranz*," and also in Denmark.

The Lully claim is scarcely new.

[Continued on next page]



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Those interested will find it discussed in Grove's Dictionary of Music and Musicians, where the statement is made that this ascription of parenthood for the tune is made upon evidence in the "Souvenirs de la Marquise de Créqui," which, Grove says, are now known to be spurious.

Of course, the question of "The Star-Spangled Banner's" parenthood also will come up again. Who wrote the tune for the Anacreontic Society is a matter of conjecture. One jocund musicologist tried to trace it to a song by Hugo Wolff called "Anakreon's Grab." Disregarding the Teutonic connotation of the word "grab," we may take it in its English sense and hazard that the tune in question was a grab on the part of the members of the exclusive London musical club, just as "God Save the King" and "America" are undoubtedly a grab of someone or other. Just whether it was Carey or Bull or Lully is immaterial. People like the tune, so let them sing it, no matter who is responsible for its existence.

* * *

HOW impotent is man in the face of natural forces. He must delay his flight above the clouds because of unfavorable winds and weather. If he would journey to polar regions, he runs the risk of freezing to death in a blizzard of incalculable fury. He rears a magnificent building only to see it shattered by an earthquake. He builds a stout barn and fills it with new corn; it is struck by lightning. When he leaves his umbrella at home, it rains. Laboriously, and with hopeful patience, he constructs a still; it blows up.

Even at the Stadium, where human will, deliberately exercised in the form of prohibition, has successfully curbed such a powerful and primitive impulse as the throwing of mats, man is forced to acknowledge his helplessness if an uncontrollable power really becomes active.

I went there one night last week and obtained a seat almost under Mr. Monteux' heels, foolishly supposing that extraneous sounds, such as are made by passing motor cars, would be swallowed up in the orchestra's composite tone. I will admit that, to this extent, I was able to give my undivided attention to the music. Scarcely, however, had the first number been begun when a neighborly cricket took a hand—or rather legs—in the proceedings.

Cheerfully, viciously, relentlessly did that insect chirp throughout the entire program. If he ever paused for breath, it was in a second so minutely split that I failed to catch one of the fragments. Only when Mr. Monteux drew from the brass and drums their last ounce of volume was that persistent, wirey, scraping sound engulfed. It filed its way steadily through all passages of moderate sonority, and during *pianissimo* phrases its triumph was complete.

I had a fleeting hope that, when the "Waldweben" from "Siegfried" was reached, nature and the imitation thereof might blend in such perfection that the cricket's motif would take on the value of an artistic asset; but never was the cruel distinction between the real thing and a copy more sharply revealed to me. Now I know what Whistler meant when he more than hinted at certain improvements. I know, also, with all due respect to our Dempseys and Tunneys, why man is sometimes referred to as "puny" appends your

McJohnston

Bruno Walter Ill in Munich

Bruno Walter, who recently returned to Europe after engagements in Cleveland and Los Angeles, is ill in Munich, according to foreign dispatches, and will be unable to conduct at the Salzburg Festival. The first Salzburg Festival performance of "Marriage of Figaro" was led by Robert Heger, and the opening orchestral concert by Bernhard Paumgartner.

Chicago Symphony Reaches New Wage Agreement

[Continued from page 1]

the salary demand was reduced to one for \$10 more weekly.

The Orchestra Association heads and the manager of the orchestra, Henry E. Voegeli, declared that this would involve the impracticable project of raising a \$2,500,000 endowment fund for the orchestra. Negotiations were several times broken off and renewed.

The first hint of a possible solution was reached two weeks ago, when Paul Ash, band leader, offered \$10,000 toward a \$30,000 fund from which to pay the players the additional sum demanded. The Association, however, declined yesterday to accept Mr. Ash's offer.

As recently as two days ago the solution seemed still gravely in doubt. Frederick Stock, conductor, who returned from an engagement as guest conductor at the Stadium in New York, appeared to be undecided as to the outcome.

"If I were an inveterate optimist, I would say that we will have an orchestra next season," he said. "But the present situation is grave. It gives rise to a great deal of pessimism."

He indicated that there would probably be new discussions between representatives of the opposing sides as soon as James C. Petrillo, president of the Chicago Federation of Musicians, returned to Chicago.

Mr. Petrillo in New York conferred with President Joseph N. Weber of the American Federation of Musicians. Mr. Stock had several conferences in New York with Mr. Weber in an effort to save the Chicago Symphony.

"At first he was very hopeful of a settlement," said Mr. Stock, "but, when I saw him Thursday, just before I left for Chicago, he wasn't so hopeful. Of course he was talking things over with Mr. Petrillo. The controversy is, after all, a local one."

ST. LOUIS OPERA FORCES DELIGHT IN "SERENADE"

Victor Herbert Opera Is Revived with Much Success—"Gypsy Love" and "Tales of Hoffmann" Scheduled

ST. LOUIS, Mo., Aug. 15.—Large audiences greeted the revival of Victor Herbert's melodious comic opera, "The Serenade," by the Municipal Opera Association last week. The old familiar lyrics brought memories of The Bostonians, that premier light opera ensemble of other days.

Charlotte Woodruff, in the part of Yvonne, captured the honors for the week, bringing vocal charm and histrionic ability to the rôle. Anne Yago appeared as Dolores. Lou Powers pleased with the topical impersonation of the Duke of Santa Cruz, and William McCarthy as Gomez, which offered opportunity for comedy.

Excellent effects were achieved by John Dunsmore as Romero, with a rich bass rendition of several numbers, Paul Kleman as Alvaro, Allan Rogers as Lopez, John Cherry as Columbo, and Sara Andrade as the Mother Superior. Both chorus and orchestra gave good accounts of themselves, the scenic investiture providing additional beauty for the production.

"Gypsy Love," to be given in the coming week, is the last of the light opera cycle of the Municipal Opera. Then follows the single grand opera essay of the season, "Tales of Hoffmann," with a special company headed by Marion Telva, former St. Louisian and now of the Metropolitan Opera, New York. Others include Louise Lerch, of the Metropolitan; Joseph Royer, who has been singing in the Cincinnati summer opera this year, and Joseph Wetzel, tenor.

SUSAN L. COST

PITTSBURGH OPERA ENDS

Duquesne Company Meets with Much Success in Ten Weeks' Series

PITTSBURGH, Aug. 13.—The Duquesne Opera Company has ended a successful series of ten weeks. This was the first season, and the experiment met with much success. The company improved steadily as the summer advanced, and the public responded accordingly. It is hoped this light opera enterprise will be renewed again next summer. "Irene" was a recent excellent production.

Making Accompanying Into a Major Art

Josef Hofmann Raises Subject to One of New Importance at Curtis Institute in Philadelphia — Harry Kaufman Appointed to Take Charge of This Division

PHILADELPHIA, Aug. 13.—Accompanying is to be made a major subject at the Curtis Institute of Music, where Harry Kaufman will head this division.

The idea originated with Josef Hofmann, director, who wishes to "remove the stigma of inferiority which in the minds of many students has been attached to the accompanist's art."

In Mr. Hofmann's opinion the accompanist too often has been a disappointed soloist driven to make a living by other means. Neither his mental attitude toward his work nor his training fit him for this task, remarks Mr. Hofmann.

"This criticism, of course, does not include the great coaches, who are the best accompanists," he adds.

Wide Field Open

There is a wide field in music, according to Mr. Kaufman, for the musician who sets out at the beginning of his career to specialize in accompanying.

"An accompanist should be taught the different problems he will have to meet when playing for a singer or for a violinist," he says. "The French art song demands a different treatment from German lieder. Modern music calls for a wholly different expression than that needed for classical or romantic liter-



Photo by Maurice Goldberg

Harry Kaufman, Who Will Teach Accompanying at the Curtis Institute in Philadelphia

ature. Often one hears the remark that an accompanist "is excellent for lieder, but disappointing in modern répertoire. This is the sort of criticism that instruction should eliminate."

Mr. Kaufman himself has toured as accompanist with Efrem Zimbalist, Erik Morini, Carl Flesch, Felix Salmend and other celebrated artists.

SAN DIEGO INTENDS TO CONTINUE SERIES

Sunday Orchestral Concerts Have General Support of Public

By W. R. REYER

SAN DIEGO, CAL., Aug. 13.—The Sunday concerts given by the San Diego Philharmonic Orchestra have been so successful that a movement is on foot to insure another series, beginning in September. Several orchestral enthusiasts are reported to stand behind the project with offers of financial assistance; and the public, which has already been generous with its support, is counted on to maintain its patronage.

The summer programs, conducted by Nino Marcelli, ended with a list chosen largely from numbers played earlier in the season. Included in the scheme were "The March of the Tin Soldiers" by Pierné, excerpts from "Carmen," the "Alsatian Scenes" and Tchaikovsky's "Marche Slave." These works were all played with a finish, confidence and style that resulted in the best perform-

Personnel of Chicago Opera Strengthened

[Continued from page 1]

He afterwards sang with success in numerous operatic centers including Buenos Aires. His stage name is Chase Baromeo.

Returns to Wed Tenor

Miss Kruse returned on the same liner as Mr. Johnson to marry Lawrence Wolf, an American tenor who has been singing abroad. The ceremony was scheduled to take place in the studio of Mr. Brady, the teacher of both artists, on Aug. 16.

"I think," said Mr. Johnson, "that in the artists named, we have secured the cream of lyric talent available in Europe today. Great artists possessing fine voice and striking personalities seem fewer than ever in Europe. The renaissance of artistic development we have looked for ever since the world war has not taken place."

Mr. Johnson found that in many cases the singers recommended to him shone rather by contrast with their surroundings than by their own intrinsic merits.

New European Additions

Other new members of the Chicago opera for next season include Maria Olszewska, contralto, who has achieved

great popularity at the Vienna Opera and also at Covent Garden; Emil Schipper, and Heinrich Schlusnus, baritones, and Olga Kargau, soprano.

Among the artists re-engaged for the coming season are Toti dal Monte, Mary Garden, Florence Macbeth, Edith Mason, Claudia Muzio and Rosa Raisa, sopranos; Maria Claessens, Lorna Doone Jackson, Augusta Lenska, Irene Pavloska and Cyrena van Gordon, mezzo-sopranos and contraltos; Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall and Tito Schipa, tenors, and Richard Bonelli, Cesare Formichi, Luigi Montesanto, Giacomo Rimini and Vanni Marcoux, baritones.

Pittsburgh Municipal Orchestra Gives First Concert in Park

PITTSBURGH, Aug. 13.—The Municipal Orchestra gave its first concert, under the baton of Charles Marsh, on Aug. 7. The place was Schenley Park. Forty musicians are numbered in the organization, and the program committee consists of T. Carl Whitmer, chairman; Joseph Derdeyn and Oliver Fulton. Band concerts are heard in parks in widely separated sections of the city several times weekly.

W. E. B.

MONTEUX SALUTED AT STADIUM; STOCK PRESENTS "ELIJAH"

French Conductor Has Enthusiastic Reception in First Appearance at Summer Concerts—Familiar Works, Brilliantly Performed, Bring Unusual Demonstration—Chicago Leader Gives Performances of Mendelssohn Oratorio with Chorus and Soloists

THE SIXTH week of Philharmonic Orchestra concerts in the Lewisohn Stadium, New York, witnessed the first appearance in the series of Pierre Monteux, guest conductor, and also the initial presentation at these events of an oratorio—"Elijah," which was performed on two successive evenings, after the usual fashion with works which make elaborate requirements. Frederick Stock, first of the visiting leaders, whose stay was of two weeks' duration, said farewell at the second presentation of Mendelssohn's opus, on Tuesday evening, when he was the recipient of an enthusiastic demonstration. The soloists for "Elijah" were Dan Beddoe, tenor; Fraser Gange, baritone; Louise Lerch, soprano; Marjorie Nash, soprano; and Elizabeth Lennox, contralto. The Choral Symphony Society of New York assisted.

Mr. Monteux, who had not appeared in New York since the days of his Boston Symphony leadership, aroused a tumultuous reception on Wednesday evening when he took the stand, and the enthusiasm increased in impressiveness as the evening progressed. At the close he was forced to acknowledge numerous recalls, and the obviously spontaneous demonstration of approval continued until he had dismissed one of the largest audiences of the season with a few words of thanks.

Program Daringly Familiar

The program chosen by Mr. Monteux for his re-entry was one which seemed, on paper, remarkably unthrilling. It was, however, a list that, by reason of its very familiarity, needed no small degree of daring to present. The "First Time" legend would look somewhat out of place beneath the "Roman Carnival" Overture, the Franck Symphony, or "Schéhérazade," and yet, so fresh was Mr. Monteux' statement of these matters, a "Ten Thousandth Time" note would have seemed equally incongruous.

It was a superb concert—three performances animated by comprehensive musicianship in all its most admirable aspects, and by a musical personality to the manner born. No more aristocratically vital publication of the Franck music has come within the range of this reviewer's experience. Mr. Monteux played it in a spirit of restless urge, with stunning dynamic effects and great climaxes. Moreover, it was not for an instant a conception which harbored the spectacular, but one which arrived at its conclusions by the logical fulfillment of a beautiful structural idea. Individual phrases were exquisitely formed and the tonal lustre throughout was incomparable.

"Schéhérazade," too, was a triumph. It is a score in which Mr. Monteux revels. He loves its splashes of color, its life, its mystery. His eyes gleam as he tells of Sinbad's adventurous voyages; he watches tenderly over the Young Prince and the Young Princess; he is beside himself with excitement as the storm-swept vessel goes to pieces on the magnetic rock. On Wednesday these tales were set forth in irresistible style, in a delectable mood of fantasy. One recalls with particular enthusiasm the intense surge of the sea in the final section, and the silvery charm of the march in the "Kalendar Prince," which was an individual touch.

W. S.

"Elijah" Sung Twice

The two performances of "Elijah" differed considerably in enthusiasm and vitality. That on Monday night was

given in the Great Hall, because of rain—a fact which, naturally, reacted unfavorably both on audiences and performers. The heat and crowding served to diminish the ardor of the participants, and the performance assumed a somewhat routine character.

But on Tuesday an ideal evening found a large—though not capacity-taxing—audience assembled outdoors. The close attention with which the work was followed and the outbursts of applause after many of the numbers showed that the Mendelssohn work retains today much of its former phenomenal popularity.

The performance on Tuesday night was one of creditable sort, though it was not of the greatest tonal lustre or dramatic force. The open air served to spread, rather than concentrate, the choir volume.

The singers of the Choral Symphony of New York, as they were known, had been trained to surety of performance. Their easy sustaining of certain elaborate part-writing, as in the "Hear Us, Baal" chorus, spoke much for their familiarity with the score. There were a few deviations from pitch, but on the whole the attacks and intonation were more notable than any unusual beauty in the tonal quality of the choruses.

Soloists Win Success

The soloists were of more than average ability, and in the case of the veteran Mr. Beddoe showed an authority and expressive power truly notable. This artist has upheld the best standards of oratorio singing in America these many years. Today his mellow tenor voice is as smooth in production and as emotionally fervent as in the past, and the details of enunciation and tone color were in many instances consummate.

Miss Lerch, who sang the leading soprano airs, has been identified with rather different kinds of music in her operatic essays. But she showed clarity of voice, and a fullness of tone unusual with coloratura singers, if not a great emotional warmth. Her achievement of higher passages revealed no sense of strain.

The contralto solos were sung with excellent legato style by Miss Lennox, whose voice has the merits of even development and appealing timbre.

Mr. Gange, in the taxing title rôle, showed a general efficiency, despite some tendencies to explosive production and rather debatable treatment of the text. When he had a lyric passage, however, he endowed it with sonorous tone and frequent beauty of legato. Mention must be made also of the brief contribution of Miss Nash, who suc-

ceeded commendably in singing the measures of the *Youth* from a position in the top of the concrete stand—holding the pitch successfully at a considerable distance from the orchestra.

Mr. Stock's Farewell

Mr. Stock, who made his farewell for the season on this occasion, was the recipient of warm greetings and a final ovation. His orchestra played with shining tonal quality, and the performance of the airs gained placid beauty and genuine effect under his baton governance. To the cumulative choruses the Chicago conductor gave also a rhythmic acceleration.

R. M. K.

Plays German Music

If Mr. Monteux wanted to prove himself non-partisan—or rather, uni-partisan—on Thursday evening, he succeeded admirably. For his program was all German. Moreover, it centered about a symphony that is seldom heard in New York, Schumann's Fourth in D Minor. Preceding and following numbers were the "Euryanthe" and "Flying Dutchman" overtures, and "Waldweben" from "Siegfried," the "Ride of the Valkyries" and the Prelude to "Parsifal."

Mr. Monteux delights in melody, in the sweep and bend of a long line. On such measures he bestows a care that is none the less exact because his mind sees sentences in their wholeness. He takes, too, the traditional Gallic pleasure in presenting a statement that is polished and conclusive. Add to these tendencies a trend of thought that moves along original, though not revolutionary, paths, and such a reading of Weber's music as he gave becomes not only beautiful, but almost inevitable.

Perhaps Mr. Monteux was over-expressive in the Romanza of the Symphony; but with a cello choir so rich in tone as is that of the Philharmonic Orchestra, the temptation to wax eloquent must have been acute. Even granting this, the movement was undeniably impressive, as, indeed, was the entire work, in spite of the feeling of monotony that grows out of it.

Impeccably clear and altogether poetic was Mr. Monteux' presentation of the "Siegfried" excerpt, which, differing in fineness from some interpretations given it, seemed imbued with a new fragrance and graciousness.

D. B.

"Petrouchka" Dances

With Pierre Monteux as puppet-master, "Petrouchka" danced at the Stadium on Friday night. His reading of the brilliant, poignant and savage work bears not only the stamp of his personal musical authority, but the additional weight

of having introduced this particular Stravinsky composition to the world, for it was Mr. Monteux who conducted the Chatelet, Paris, première on June 13, 1911, when Nijinski appeared in the title rôle. Contrary to the program announcement, which indicated that the concert version of the ballet would begin with the "Animation of the Puppets," a full performance was given, the only deviation being in the conclusion which featured a special ending provided by the composer himself. This was included in the score used on Friday night, in itself a valuable and interesting musical souvenir, namely, the corrected and bound proof sheets of the original score presented to Mr. Monteux by the composer.

Not even the most ardent partisan of the famous Russian could fail to approve and enjoy the Friday night rendition of this unique work. In its sustained vigor, the gorgeousness of its instrumental coloring and the passionate intensity of its shifting moods, it easily met the exactions of the most prejudiced. The only weakness was imposed by the limitations of the setting itself, which probably prevented those on the outskirts of the audience from grasping the delicacy of many well-etched details.

"La Valse" of Ravel ranked second in the esteem of the unusually sympathetic audience with a performance which was marked by due consideration for the chaotic dissonances and throbbing rhythm of this expression of post-war psychology.

The "Gothic Chaconne" of Dopper, presented for the first time at the Stadium, might have made a better showing on another program. Its somber melancholy and pale coloring seemed not a little dull and it was quickly swept out of mind in the rush of the Ravel and Stravinsky moods. The Rossini overture to "Semiramide" served as well as any other to open the program.

F. L. W.

Haydn Symphony Given

Possibly the outstanding feature of Saturday night's concert was Mr. Monteux' altogether captivating performance of the well beloved G Major Symphony of Haydn. He played it with inexpressible daintiness and so delighted were his hearers that Mr. Monteux repeated the last movement, by way of an encore. The perennial "Leonore" Overture preceded the symphony. The second half of the program was made up of Mussorgsky's grisly "Night on Bald Mountain," d'Indy's persuasive "Istar" Variations and a remarkably convincing

[Continued on page 10]

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Why American Orchestras Surpass Those in Europe

Eugene Ormandy Contrasts Continental Symphonies with Similar Organizations in United States—Low Scale of Wages Held Partly Responsible for Players' Apparent Indifference—Mentions Incidental Importance of Motion Picture Music Abroad

NO orchestra on the Continent, Eugene Ormandy believes, is superior to symphony organizations in the United States, or even the large orchestras in American first class motion picture theaters such as New York has on its Broadway.

Recently returned from abroad, Mr. Ormandy has heard some of Europe's leading orchestras. In France he attended concerts of the Orchestra Philharmonique de Paris and the Orchestra at the Opéra; in Germany, the Philharmonic in Stuttgart; in Hungary, the orchestra at Bratislava, formerly Pressburg; and in Austria, both the Vienna Philharmonic at the State Opera and the Vienna Symphony.

"The best orchestral playing I listened to while I was abroad," he says, "was that of the Philharmonic in Vienna under Franz Schalk in a performance of 'The Marriage of Figaro' at the State Opera. The worst was in France. But I think in this instance it might have been the conductor's fault."

Draws Contrasts

Mr. Ormandy contrasts these European orchestras with symphony organizations in America he has heard during his six years of residence here. Though he has been more or less kept in New York by his duties as concertmaster and associate conductor of the Capitol Theater Orchestra, Mr. Ormandy has taken each opportunity to hear prominent metropolitan concert orchestras and many of the visiting organizations.

"Orchestras in Europe are much smaller than ours," he says. "But it is not the quantity wherein they often fall short. It's the quality." Specifically Mr. Ormandy mentions the Vienna Philharmonic.

"There is not another string section in the world that is better than that of the Philharmonic. But the brass and the woodwinds! They are not what they should be."

The reason, he says, is the orchestra's procedure of employing a player who at twenty-five has excellent ability, and keeping him in the organization until he is of a pensionable age.

"These young talented musicians unfortunately do not all remain excellent performers forever. Sometimes they grow old. But still Vienna orchestras keep them."

Careless as to Pitch

On several occasions Mr. Ormandy found some striking carelessness in tuning up. Sections were just a trifle sharp or slightly flat. Attempting to find out just what the trouble was, he discovered the players really did not "care particularly." They had too many other things to think about.

JOHN McCORMACK

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Eugene Ormandy

"Do you know what symphony men are earning in Vienna? An equivalent of twenty-five to sixty dollars. No, not a week . . . Per month! Of course they get pay for three months' vacation each year. But you can be sure that the minds of many of these men are more focused on how to make up the difference between some fifty dollars a month and the necessary minimum of \$200 a month. Yes, even with the rate of money exchange taken into account, it costs that at least to support one's family modestly."

As an example of the low pay among symphony people, Mr. Ormandy cited the case of a friend of his who was offered seventy-five dollars a month to conduct a prominent orchestra in Central Europe.

Are Also Professors

"Many of the players in the Vienna orchestras are professors in the Academy of Music. Income from that source helps, but it does not eliminate all their worries."

Here in America members of orchestras in what the unions classify as first rate theaters receive as a minimum

eighty-three dollars a week. The result is, he mentioned, that many musicians, formerly of orchestras abroad, are now members of symphonies in the United States.

"American orchestras, with their background of European musicians, supplemented by resources in the United States, have combined quantity and quality to a high degree."

Incidental Picture Music

Motion picture orchestras on the Continent, according to Mr. Ormandy, are of little importance. The picture is always the feature, and the music entirely incidental.

"Nowhere in Europe have I heard a score especially arranged to supplement a motion picture, such as we have on our Broadway. What little music they do have, is merely to satisfy the ear with something that might or might not be missed!"

Mr. Ormandy cited an incident in his own experience.

"I remember, once, before I came to America, going to the 'movies' in Vienna when the theater musicians were on strike. I recall missing something, but just what it was I could not quite figure out. But it was not very long before I completely forgot that musicians ever had played in a motion picture house."

Musicians in theaters that do employ small orchestras range in number, says Mr. Ormandy, from three to thirty-five.

"The largest one I know of is the Gaumont Theater Orchestra in Paris, which employs thirty-five players. But just compare this to New York theater orchestras that approach and pass the hundred mark."

Adds to Library

While he was in Europe on his six weeks' vacation, Mr. Ormandy purchased over 200 scores in Vienna for the Capitol Theater's library. Variety in this collection can be determined by three numbers listed one under the other in the catalog: Bach's "Ariele" Finale, Offenbach's "Schöne Helena" divertissement and Beethoven's "Prometheus" Finale.

The scores, numbering 247, will be added to the extensive Capitol collection. Said to be the largest motion picture orchestral library in the world, it numbers between 14,000 and 16,000 different scores. Among them are symphonies of classic and modern schools, overtures, opera fantasies, popular works and many special arrangements for motion pictures.

Listed in the catalog of the recent additions are twenty-nine symphonies

BERKELEY CONCERTS HAVE HISTORIC NOTE

Violin Styles Illustrated in Series—Other Programs Attract

BERKELEY, CAL., Aug. 13.—Mishel Piastro continues to draw enthusiastic audiences to Wheeler Hall on the University Campus, where his concerts are illustrative of the changing style of violin literature.

Mr. Piastro has given sure evidence of his artistry in the D Minor Sonata of Brahms, Mendelssohn's Concerto, the Aria from Goldmark's Concerto, Baz-

zini's "La Ronde des Lutins," the Franck Sonata, Sinding's Suite in A Minor, Tchaikovsky's "Sérénade Méloncolique" and the Saint-Saëns Rondo Capriccioso. Lev Shorr accompanied.

Hillside Club Musicales

Morning musicales at the Hillside Club, under the direction of Mrs. Gilbert Moyle, have brought Orey See, violinist, with Mertiana Towler at the piano. Mr. See outlined the evolution of the violin, then illustrated his lecture with Nardini's E Minor Concerto, the Pugnani-Kreisler Prelude and Allegro and a group of dances including Cecil Burleigh's "Ghost" Dance. Mr. See played with facile technic and a warm sympathetic tone, finding an able accompanist in Miss Towler. A large audience was in attendance.

Mrs. Orin Kipp McMurray, soprano, was a recent soloist in the Greek Theater "Half Hours." Mrs. McMurray sings with intelligence, high regard for nuance and a thorough understanding of her songs. Edith Knox was at the piano. The program contained music by Handel, Strauss, Hugo Wolf, Schumann, Brahms, Tchaikovsky, Watts, Schubert, de Grassi, Strickland and Clough-Leighter.

Carrie Jones, Berkeley pianist, was also recently a soloist at the Greek Theater, being heard to advantage in numbers by Mozart, Schumann, Mendelssohn, Glück-Brahms, Albeniz, Brahms and Chopin. Miss Jones played with authority and precision.

Advice to young artists on making a début in New York is succinctly given in the new issue of MUSICAL AMERICA's Guide.

Iowa to Hold Contest for Rural Orchestras

CEDAR FALLS, IOWA, Aug. 6. —Iowa will again hold a contest for rural orchestras next February. The event will take place during "Farm and Home Week," and the scene of the contest will be Iowa State College, Ames. What was said to be the first contest of its kind in the United States was held at the same institution last winter, the winner being the Bruce Lybarger Orchestra of Mitchell County. The plan this year is slightly different. District contests are to be held over the state this fall and winners of these will then compete in the state contest. The State Teachers' College, Cedar Falls, has been chosen as the location for the district contest for northeast Iowa and the east central section. Buena Vista College, Storm Lake, will have the district contest for the northwest section. These are the only contest locations scheduled so far.

BELLE CALDWELL

by Haydn, Mozart, Beethoven and Weber and more popular works of Suppé, Flotow, Kont, and Schaffner. There are twenty-five overtures to such operas as "Don Juan," "Titus," "Norma," "Rosamunde," "Martha" and "Zampa." Thirty-three fantasies and divertissements include works by Gounod, Verdi, Rossini, Offenbach, Beethoven, Bach, Wagner, Bizet and Donizetti. Rudhyar's "Waldeström" for clarinet, horn and glockenspiel is among the sixty-four salon pieces. In this latter group there are also works by Emanuel Bach, Chopin, Schumann and Mendelssohn. Strauss works figure prominently among the forty waltzes. In addition there are seventy-six marches, polkas, and quadrilles.

Accompanying Mr. Ormandy on his trip to Europe was his wife, who is a harpist in the New York Philharmonic. Mrs. Ormandy, who is remaining in Vienna for a short while, is engaged in concerts in the Austrian capital.

WILLIAM KNAPP.

WATERLOO, IOWA.—Elizabeth Gillin McCartney, head of the voice department at Texas Woman's College, Fort Worth, from 1922 to 1925, and for five years soloist at Notre Dame Church in Chicago, has opened a studio here.

B. C.

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NEW YORK, AUGUST 20, 1927

BAYREUTH'S JUBILEE

THE celebration this summer of the fiftieth anniversary of the Bayreuth Festival recalls many dramatic pages of Wagnerian history. That the Festival Theater, in itself a dramatic materialization of a great visionary's mighty dream, survived the ten-year interim of silence that succeeded 1914, and then adapted itself to the patronage of a democratic age, is a cause for congratulation. Inevitably Bayreuth is being appraised differently now than when it was the exclusive citadel of Wagnerian music-drama. The strict economies that apparently have to be practised have resulted in a certain impoverishment of the singing roster, yet American listeners speak anew in praise of the traditionally fine ensemble and particularly the orchestra.

It is not to be denied that Bayreuth still casts its atmospheric spell and in paying tribute to the art of Wagner, looming majestically in its half-century of perspective, Americans are but fellow-pilgrims with votaries from all lands who are yielding applause to the titanic "Ring" on its native heath.

MARCHING ACROSS THE SEAS

STEADILY, through all the echoes of music that resound in America the year round, the tramp across the seas to Europe of an ever-increasing artistic army is distinctly heard. One of the newest platoons, following closely in the footsteps of the Haydn Choral Society of Chicago, is formed by the North Carolina Glee Club, which has stocked its knapsacks with Southern work-songs calculated to open foreign ears to the



John C. Freund

THREE YEARS have passed since John C. Freund, founder of MUSICAL AMERICA, was taken by death from the desk where he had edited this publication for more than two decades of his long and richly varied life. He lived to see the principles for which he fought, and on which the success of MUSICAL AMERICA was built, fully and strikingly vindicated.

The paper that was the pride of his heart and the consummation of his life's labors, perpetuates for him his ideal of a courageous, constructive, independent musical newspaper, utterly unfettered in its editorial policies and distinct in character and purpose from the traditional trade journals of the music field.

He drove blackmail and the bludgeoning of artists out of musical journalism in America.

He, more than any other single influence, definitely turned the tide of music study for

riches of folk music not yet widely known or fairly evaluated.

In the old days musical invaders of the older world were principally animated by a desire to get—they were pilgrims, importers, speculators, even looters. What they acquired they brought back home and set up in temples and shrines, or bartered. Today they shoulder esthetic arms in order that they may distribute abroad, where they feel such distribution is acceptable, treasures found in no other country than their own.

The Chicago and Carolina choristers are by no means the first to embark on such a campaign of benevolent penetration, but their tactics are illustrative of a new order that bespeaks a broadening realization of America's musical individuality.

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Thoughts of the Founder

"We are beginning to see that by the happiness, the comfort, the enlightenment and culture of the home, our own individual advancement, progress, indeed our own civilization, must ultimately be tested and determined."

"If we are to be saved, and we are all nearer extinction through our own greed, jealousies and hate than through the possible swish of a comet's tail, it must be through the cultural influences that we have hitherto never regarded except for our esthetic entertainment and as being limited in their appreciation to the exclusive aristocracy of culture."

From writings by
 John C. Freund

Americans back from Europe to their own land.

His pen was a tireless force for the recognition of the American composer, the American artist, the American teacher.

He dared to be fair; to establish a critical policy of the highest standards, with favor to none; and by his treatment of both criticisms and news to make obsolete the old write-up methods of the publications which derived their editorial inspiration from their own counting houses. He made respect for the opinions of MUSICAL AMERICA the keelson of its success.

Today his conception of the mission of a musical newspaper is as vital as when he founded MUSICAL AMERICA in 1898. His work lives on, and the editors of this paper take this opportunity to re-dedicate to him and to his ideals the publication which bears so inevitably the impress of his hand and heart and brain.

OSCAR THOMPSON.

Personalities

Berg—The Austrian composer, Alban Berg, was a recent visitor to Russia. He was invited to attend the rehearsals and première in that country of his opera, "Wozzeck," which was recently given by the Academic Theater in Leningrad.

Paton—A greeting from old-time friends was extended to Alice Paton, soprano, a New York concert débutante of last spring, when she appeared as soloist at the Rochester, N. H., Congregational Church recently. The appearance was, in a sense, a "home-coming" event. It was in this church that Miss Paton served as choir director for six years.

Gordon—Jeanne Gordon, Metropolitan contralto, recently returned from Europe on the Empress of Australia, the same steamer on which the Prince of Wales arrived in Canada. On the first day out she was presented to the Prince and later sang for him, Prince George, and his aides in the living room of his private suite. Miss Gordon also danced with His Royal Highness and sang at the ship's concert, which he attended.

Charpentier—The ceremonies attendant on the recent unveiling of the Beethoven Monument in the Bois de Vincennes, Paris, were extended to a second day. Gustave Charpentier conducted an orchestra of 1000 musicians from the Union of Musical Societies and the Conservatory of Mimi Pinson in a program of ten compositions by Beethoven, Berlioz, Wagner, Saint-Saëns and himself. M. Drain, of the Comédie-Française, took part in a scene from the play "Beethoven" by René Fauchois.

Point and Counterpoint

By **Cantus Firmus, Jr.**

The Gentle Avocation of Tuning



NEW YORK has recently recovered from a national convention of Piano Tuners. For several days one of her largest hosteries, used as headquarters of the sessions, is reputed to have emitted strange sounds. Excited rockings of the earth were distinctly felt in the Forty-second Street district.... But, somehow, the Peril Passed and Gotham resumed her carrying on.

We have the greatest fellow-feeling for the piano tuner—convened or not. His job is often enough a sufficient provocation for Strong Language. A particularly harrowing picture was painted of his sad plight by a recent commentator:

"The poor Tuner-Man, with sleeves rolled up, toils in a hot room, with perspiration on his forehead and a fly buzzing about his ear. He is trying to bring back to playing condition an old square piano—than which there's no more hopeless task."

Diversions of the Tuner

But he has his diversions! Of evenings he often rides on the Toonerville Trolley.

Nowadays he is said to unearth unimagined stocks of precious liquors which have been hidden in the instruments to which he ministers. These are later forgotten; and, as "findings is keepings" in his profession,—you see the possibilities?

Then, too, he has the fascinating habit of indulging, we are told, in player-piano playing contests. It is said that treadle technic in this line can be perfected to amazing degree. An organ of their profession sounds a solemn warning: "You Tuners must yourselves possess enthusiasm for piano music, or you'll never be able to inspire others with it."

The inference is plain. The Tuner is a missionary of the light. He lives but to light another's way . . .

Anatomical Airs

"I KNOW a girl that plays the piano by ear."

"S nothing—I know an old man who fiddles with his whiskers."

AMHERST LORD JEFF

* * *

The Kilt Craze

A TRAVELING salesman from Glasgow was standing on a street in Belfast watching the sights, when a band came round the corner playing for dear life. The day was hot, and the bandmen had their coats off.

Having no one to talk to, the man from Glasgow stepped up to an Irishman who was passing and said with a smile:

"I see they have to take their coats off to play the band here."

"Begorra, an' that's nothin'," replied the Irishman. "When I was in Scotland I noticed they had their pants off to play the bagpipe." I. H. M.

Little Glow Worm

MORIZ ROSENTHAL one day visited a well-known pianist colleague in the green room, and found him pacing about in great nervousness.

"This footlight fever!" exclaimed the other. "It always makes me perfectly miserable on the day of a concert."

"It is certainly too bad," said Rosenthal, "but, after all, my dear friend, it seems to be the only light moment in your life."

Not So Good!

EAGER DANCER (at a very remote seaside village)—"Have you a band here?"

Old Local Resident—"No, mum, but there's a fellow who plays the flute outside the village inn o' Saturday evenings!"—Punch.

Distracting

PROPRIETOR of restaurant (in great excitement to the orchestra)—"Play, gentlemen, play! Since you have stopped, the guests are beginning to notice what they are eating!"

—Revue Pleyel.

S. O. S.

THE following letter from West Africa, addressed to "Master Voice, City of England," has been delivered at the London office of the Gramophone Company, states the *Musical Standard*: "Honored and Respectable Master Voice,

"With greatest emotion I write to you for I am sometimes hear you am fattest and fairest trader in the City of England I myself also too am Englishman my father he am one big trader johnny once dead by fever and my mother am one pure Lagos gal I beseech you on knee Master Voice send me free one big catalog of you worthy gramophones and worshipfully send me one bible for convert heathens.

"Yours Faithfully Friend,
"Kekeri Ladikoy."

de Segurola, "Aronte." Others in the cast were Lenora Sparkes, Jeanne Maurov, Dinh Gilly, Angelo Bada, Albert Reiss and Marie Rappold. Toscanini conducted. The opera was sung three times that season and four the next, when it disappeared from the répertoire.

? ? ?

Berlioz' Operas

How many operas did Berlioz compose?

D. V.

Lakewood, Ohio, Aug. 8, 1927.

Four, if we count the two parts of "Les Troyens" as separate works. They are "Benvenuto Cellini," "Béatrice et Bénédict," and the two sections of the work mentioned, "La Prise de Troie" and "Les Troyens à Carthage." Berlioz

wrote a number of overtures which make it seem that his list of operas was longer than this.

? ? ?

The Doxology

An organist writes to know who wrote the Doxology and how the words originated. Any information on the subject would be appreciated.

? ? ?

A Song Wanted

A correspondent of the Question Box is looking for a song in which occurs the line, "Before your silvery shadow disappears." The song is not known to us, but if any reader of the Question Box knows this song, will he let the Editor know?

The Significance of "Elijah"

To the Editor of MUSICAL AMERICA:

In reading, recently, certain of Felix Mendelssohn's letters, I was impressed with the spiritual significance of the presentation of "Elijah" at this hour (on June 16 at the Conneaut Festival) and the recent performance at the Stadium, under Frederick Stock's direction.

Ten years was the desire burning within Mendelssohn to set "Elijah" to music. Obstacle after obstacle was put in his way to divert him from the unfoldment of the heavenly vision which had been given him, the telling, musically, of the mission and prophetic grandeur of Elijah; in proper (and artistic) Biblical sequence—and its relation to our time.

We find the composer, at different periods between 1836-46 (when "Elijah" was first produced), appealing to his friends, Carl Klingemann, secretary of the Hanoverian Legation, in London, Pastor Schubring, of Dessau, both of whom had collaborated with him in the Biblical arrangement, and translations of "St. Paul."

He writes on Nov. 2, 1837 to the latter. . . . "You say that, at first, you could not make anything of the subject . . . but that a sudden light dawned upon you. I figured to myself Elijah as a thorough prophet such as one might again acquire in our own day. Energetic, spiritually zealous, stern, wrathful . . . a striking example to the court rabble and popular rabble . . . in fact, in opposition to the whole world (material), and borne on angel's wings. . . ."

And Mendelssohn continues, in minute and impressive detail, his sublime conception, and desire for its fulfillment. It is clearly shown, in the large correspondence with Pastor Schubring, that the final arrangement of the Biblical texts had to be done by Mendelssohn, as well as certain alterations in the English translation, in order that the perfect correlation of the composer's thought, in words and music, be carried out.

In the interim Herr Klingemann did not seem able to touch the work, and on Feb. 2, 1839, Pastor Schubring writes: "I always thought 'Elijah' would turn out all right . . . but when I come to it at close quarters, I cannot clearly distinguish the different figures. Elijah is in the society of angels, let us leave him there. . . ."

For seven years "Elijah" was, practically, dropped, until, in 1845, an invitation came to Mendelssohn, from Birmingham, to produce a new choral work for the autumn festival of 1846, where "Elijah" was brought out on Aug. 26, with the composer conducting.

Of the epochal event, the London *Times* wrote: "The last note of 'Elijah' was drowned in a long, continuous volley of plaudits, as the enthusiasm, long checked, had suddenly burst its bonds and filled the air with shouts of exultation. Felix Mendelssohn evidently overpowered, bowed and descended from the

conductor's rostrum. . . . Renewed cheers, huzzas . . . never a more complete triumph, never a more thorough and speedy recognition of a great work of art. . . ."

In view of the performance of "Elijah," at the Stadium, occurring at the same time that the Prince of Wales and Prince George step on American soil at Niagara Falls, it is interesting to recall the spontaneous tribute written to Felix Mendelssohn, by the great grandfather of the young princes, the Prince Consort (Prince Albert), who, with Queen Victoria, heard the second performance of "Elijah," in London, on April 26, 1847, and wrote on the back of his program:

"To the noble artist, who, though encompassed by the Baal worship of false art, by his genius and study has succeeded like another Elijah. In faithfully preserving the worship of true art, once more habituating the ear, amid the giddy whirl of empty, frivolous sounds to the pure tones of sympathetic feeling and legitimate harmony. To the great master, who by the tranquil current of his thoughts, reveals to us the gentle whisperings as well as the mighty strife of the elements . . . to him is this written in grateful remembrance by ALBERT."

Mendelssohn's one disappointment, at the Birmingham Festival, was that Jenny Lind was unable to sing, as "Hear Ye, O Israel" was written with her voice ringing in his ears. Of her he wrote, to Joseph Moore (general director of the Festival). . . . If you can have Jenny Lind, by all means have her, we have no singer on the continent who is to be compared to her . . . she will give a new character to the festival." "She is the first singer of the day and for many days to come."

To Jenny Lind he wrote of "Elijah"—"Sometimes in my room, I have jumped up to the ceiling when it seemed to promise well."

Truly the "light of morning" is "breaking forth." And in transfiguration and resurrection glory will be revealed "Elijah" and "the angels," Felix Mendelssohn and Jenny Lind, who, in heavenly harmony, have heralded the promise of the master musician "Elias who shall truly first come and restore all things." (Math. XVII-11).

KITTY CHEATHAM.

New York, Aug. 12, 1927.

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Romance of Opera-Land Found in Talley Career

[Continued from page 3]

First Christian Church choir. Besides, her father, and grandfather, and great-grandfather had been musically inclined. But little Marion was not satisfied with the piano. She heard someone play the violin in a vaudeville theater and after that there was no peace in the Talley family until she had one!

That achieved, she set her heart upon singing in the choir with "Mother and Florence." The choirmaster, John R. Jones, refused at first to be wheedled into allowing a ten-year-old treble to spoil his ensemble. But on one memorable day, being probably persuaded by the sincerity of those earnest blue eyes more than any faith in her voice, he gave her a trial. It is unnecessary to add that she joined the choir. The rest of the story is operatic history.

There followed two youthful appearances in "The Bohemian Girl," and—yes, of course, "Mignon"—with the Kansas City Civic Opera Company; the enthusiasm of Mrs. George E. Powell of the Kansas City Star, and Blanche Lederman, correspondent of MUSICAL AMERICA; the assumption of her musical education as a civic responsibility and the great benefit concerts which financed it; the auditions with Schumann Heink and Galli-Curci and their warm encouragement; the brief period of European study and the sensational New York débüt. It was "early success," and a success created and sustained by the public at large, for Marion Talley is one of the Metropolitan's strongest "drawing cards."

Preparing New Roles

But the young singer does not derive her greatest satisfaction from looking backward. She is mainly interested just now in the two new roles which she will sing next February when she returns from a concert tour: "Le Coq d'Or" and Rosina in "The Barber of Seville." Miss Talley has already established a répertoire of six operas: "Rigoletto," in which she made her débüt; "Lucia di Lammermoor," "Contes d'Hoffmann," "The Magic Flute," "Le Rossignol" and "Mignon," revived last year after nineteen years with Miss Talley as *Philine*.

In the creation of her roles, she finds her inspiration in the music itself, rather than in the book. That is to say, she is governed by the composer's musical delineation of the character, rather than her own conception of the librettist's creation. She works directly from the score, absorbing the significance of the story from its musical rather than its verbal expression.

When the ground has been thoroughly covered thus, the characterization follows as a matter of course. It is inseparable in her mind from its operatic form. Rehearsals take care of the details of stage "business" and externals. The period of time necessary for the initial mastery of a rôle varies according to its complexity and technical demands, the singer explained, and requires in her case from two and a half to three or four weeks.

Enjoys Touring in Concert

A concert tour has one especial significance to Marion Talley. She looks forward to it as a means of definite contact with those persons outside the metropolitan area who have heard her sing only over the radio.

Miss Talley will leave shortly for her second concert tour which opens in Colorado Springs on Aug. 29. It will take her to the Pacific Coast for the first

time and she has all the fresh enthusiasm and eagerness of youth to see and explore unfamiliar territory. The trip will encompass fifty-five cities, all but fifteen of which are new in her itinerary. She will include in her concert répertoire this season two of her favorite arias, "Ah! Non Credea Mirarti" from "La Sonnambula," and "Je suis Titania" from "Mignon."

It was characteristic of the young singer that she waxed much more enthusiastic over the fact that she would have an opportunity to renew a certain Kansas City acquaintance during her Seattle engagement, than that she would be increasing her public by many thousands. She is primarily the normal, interested human being, treasuring her friends; the rest is just her job, a cherished job, to be sure, but no more remarkable than that of anyone else who has found a life-work she loves.

Her regular daily mail is enormous, but after each appearance before the microphone it jumps to hundreds of letters a day. It has been her experience that radio engagements increase rather than reduce actual attendance at the opera and concerts. Many persons have written that after hearing her over the radio they have gone to the opera to "see what she looks like in real life." From other parts of the country have come letters asking her to visit those sections on her next tour. It is interesting to note that the great bulk of her foreign mail comes from Germany.

It is physically impossible to reply to all the letters which go to make up Miss Talley's "fan mail." Some of the requests are impertinent, some quite peremptory, others humorous, and some are extremely moving in their sincerity. The last-named are generally from voice students who want advice, encouragement, or even funds for the continuation of their study. They point to her own remarkable career and believe that with Miss Talley's help they can duplicate her success. Her failure to reply to such requests is due, not to unwillingness, but to incapacity, both from the standpoint of time and experience. For the same reasons she does not grant auditions. "Advising young students is a serious thing," she explained, "and should be left to those who are well-fitted by training and experience to be of real assistance."

A Childhood Inspiration

Her attitude on this point is characteristic, for she is primarily direct and sincere, and her outstanding quality is common sense, of the homespun variety—the balance wheel which kept her head level when all of New York was conspiring in its own particular way to turn it. And yet, behind the serene, poised exterior of the prima donna who refuses to mould her life to suit the legend of tears, tantrums and temperament, is the little girl who likes *Philine* best of all her roles because it is the "most dressed-up"; the little girl, who,

long ago, chose Geraldine Farrar for the idol of her operatic dreams and has remained loyal to that choice.

Marion Talley has never met her famous predecessor and has heard her sing only once, four years ago in concert in New York, but she has always read everything she could find about her. Now, placed as she is in the very setting which witnessed Farrar's triumphs, she is substantiating at first hand that youthful impression with anecdotes from those who knew her well. "Everybody down there was fond of her, it seems," she says.

"What was it you liked about her when you had never seen her or heard her?"

"I can't say exactly—just Geraldine Farrar—I suppose." The Metropolitan prima donna was completely submerged, and for the moment the little Kansas City girl returned, lost in reflection. As she sat there, chin in hand, pondering the youthful inspiration of that brilliant figure she might have been your little sister, instead of—Marion Talley.



© Mishkin

Monteux Leads at Stadium; "Elijah" Brings Soloists

[Continued from page 6]

promulgation of "Till Eulenspiegel," which aroused much applause.

W. S.

"Iberia" Played

Mr. Monteux, aided and abetted by Claude Achille Debussy, cast a remarkable spell over Sunday's audience, which was forced to hear his evening entertainment in the Great Hall, due to the uncompromising elements. Notwithstanding the acoustics of that august auditorium, Mr. Monteux contrived to do alluring and unusual things with the ever-amazing "Iberia." He achieved successfully in it the sensitive intangibility which Debussy leaves to his performers. The Overture to "Don Giovanni" opened the program, which also included Beethoven's Eighth Symphony, excerpts from Berlioz's "Romeo and Juliet" and a "Fête Polonaise" by Chabrier.

H. S.

Kansas City Conservatory Pupils Present Pageant

KANSAS CITY, KAN., Aug. 6.—A pageant, "The Festival of the Seasons" was presented on Saturday evening, July 30, on the lawn of Horner Institute of the Kansas City Conservatory under the direction of Margaret Taylor Bryant by over 100 students in the school's various departments. A violin quartet comprised of Milan Mahale, Saul Bernat, Ray Laughlin and Merval Hedgecock furnished the musical background. Margaret Smith, Willa Ward and Alma Jaggard were the accompanists. Ballet numbers were arranged by Myrtle Jane Broberg and Hazel Engler of the faculty of the dance department.

F. A. C.

Louise Hunter Sings at Maine Hotel

ROCKLAND BREAKWATER, PENOQUOT BAY, ME., Aug. 13.—Louise Hunter, soprano of the Metropolitan Opera Company, was heard in a benefit song recital in the ballroom of Hotel Samoset. Miss Hunter was accompanied by Frederick Longhurst, dean of the music department at Dartmouth College. Mr. Longhurst is director of an orchestra at the hotel this summer comprised of Dartmouth students.

"Mellow 'Cello" Dominates London Bridal Party

LONDON, July 30.—A wedding in which all the persons concerned were performers on the cello took place at St. Columba's Church, states the *Daily Mail*.

The bridegroom was Douglas Cameron, principal cellist of the British National Opera Company, and his bride was Lily Phillips, also a cellist. John Barbirolli, a cellist and a conductor, was the best man, while the chief bridesmaid was Joan Mulholland, also a cellist. Mr. Cameron met his bride while studying at the Royal Academy of Music.

MANY TAKE PART IN PACIFIC SANGERFEST

Seattle Concerts Include Appearance of St. Olaf Singers

By David Scheetz Craig

SEATTLE, Aug. 13.—The closing event of the Sangerfest of Pacific Coast Societies, held at Tacoma, was a Seattle concert at Volunteer Park, where representatives of forty-five choruses sang before a large audience. The conductors were F. Herman, Tacoma; Herman Hafner, Portland, and Frederick Schiller, San Francisco. The band from the German Kreuzer Emden participated.

A concert given by St. Olaf Lutheran Choir, under the baton of F. Melius Christiansen, was largely attended. The artistic stature of this organization continues to be impressive.

The Cornish School opened its summer session on July 19. The normal department of music education is directed by Calvin Brainard Cady. Franklin Riker, after holding master classes in New York and Philadelphia early in the summer, has returned to the school. He heads the singing department. Peter Meremblum continues as the principal violin teacher.

Visitors Are Honored

Resident and visiting musicians honored Sigismund Stojowski, pianist and teacher, and Lazar Samoiloff, voice teacher, both of New York and both holding master classes in Seattle this summer, with a banquet. The event was under the auspices of the Seattle Clef Club, of which W. H. Donley is president.

Seattle parks are crowded on Sunday afternoons with listeners to programs given by Wagner's Band, conducted by Harvey J. Woods; Adams' Band, led by Albert P. Adams, and Carey's Band, of which Edward J. Carey is conductor.

Helen Frazeé Burton presented a talented young pianist, Marguerite Jane Fusselman, in a summer recital. She had the assistance of Marvin Gaukel, baritone, and Elisabeth Gaukel, accompanist. Mrs. Burton also presented Alice Marie Kelly, a young pianist of fine capabilities, in an individual program.

The Nell Stevens Bates Studios, where music, dancing, drama and art are taught, closed the season with a successful recital.

Vocal pupils of J. W. Bixell, conductor of the Seattle Oratorio Society, were recently heard in recital. Horace Bixell, violinist, assisted.

Portland Singers Score at Tacoma

PORLTAND, ORE., Aug. 13.—At the Pacific Sangerfest held in Tacoma from July 28 to 31, the Portland Fest Chor, led by Herman Hafner, secured competitive awards. The Liedertafel, men singers, won the honor prize in the mass concert in the Stadium; the Edelweiss Harmonie, composed of women's voices, received the second prize and the Helvetia Male Chorus scored 100 points.

J. F.

CEDAR FALLS, IOWA.—Helen Bergeman has returned from an eight weeks' tour through eastern states as soloist with the Girls' Glee Club of North Central College, Naperville, Ill.

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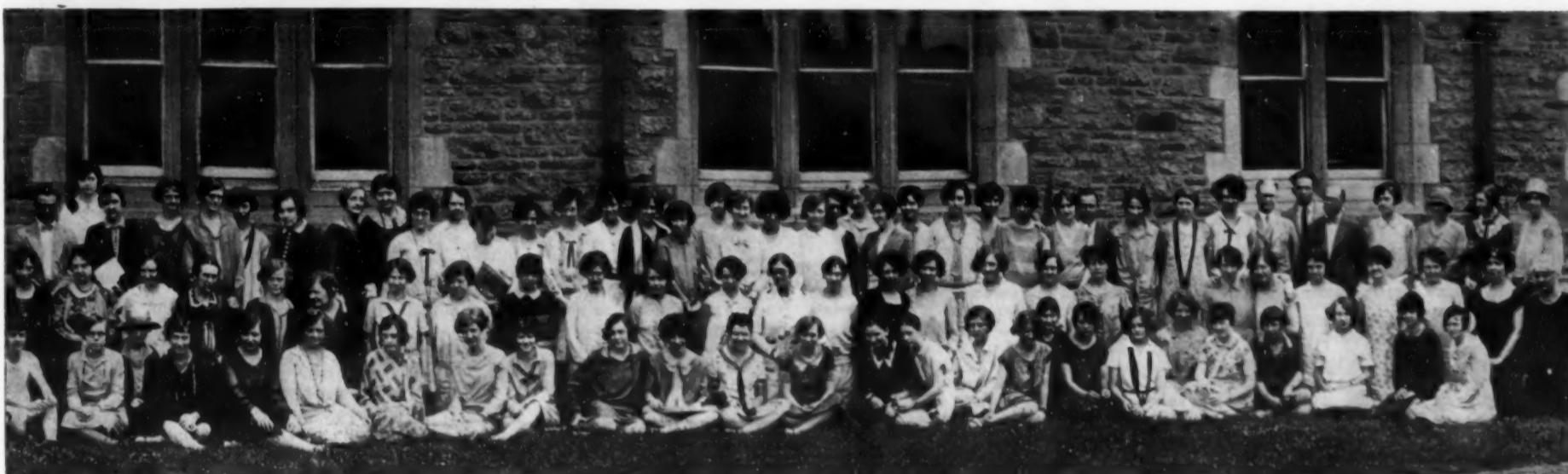


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—New York Herald Tribune, Feb. 8, 1927.

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—New York Telegram, Jan. 25, 1927.

"Madame Frijsh sang to a large audience, holding deep interest by a vital, highly colored and thoroughly intelligent style of delivery. Hahn's 'Mandoline' could probably not be surpassed by any vocal interpreter now before the public."

—New York Sun, Jan. 18, 1927.

An interesting announcement for the young artist-debutantes who contemplate making their public appearance in the near future.

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SURVEY OF EUROPEAN ACTIVITIES ♦

London Hears Stravinsky's "Tale of a Soldier"

Unconventional Staging Marks First Complete Presentations in England of Satiric Drama with Music—Arts Theater Club Sponsors Novel Performances—Lydia Lopokova Dances Rôle of "Princess" Delightfully—Edward Clark Conducts

LONDON, July 30.—The first performances in London of Stravinsky's "Tale of a Soldier" were given at the Arts Theater Club on July 10, 11 and 12. Some of the music had previously been heard in concerts, but this was the first stage presentation here.

And a novel one, indeed, it was! The directions of the score as to "im-promptu" notes in the staging were fully followed. Stage hands were revealed at work. The musicians entered in nondescript clothes, and took seats on beer barrels at each side of the stage. The scenery was expressionistic.

The book, by C. F. Ramuz, had been translated into idiomatic and somewhat slangy English by no less a scholar than Rosa Newmarch. The text was declaimed by Harcourt Williams, in the rôle of the Reader.

Story of Compact

The story is a modern, satiric version of the old compact with the devil. A Soldier is returning from the war. As the

stage action begins, this worthy is discovered by the side of a brook. There appears the Devil, who gives him a magic book in return for his violin. He takes the Soldier away with him to teach him to play the instrument.

The second act shows the Soldier, three years later, returning to his village. He is not recognized, as everybody believes him dead. He prospers in business, however, by the aid of the book. But he is very unhappy. Then the Devil returns in the guise of an old woman, who offers to return the violin. "The price," she says, "can be discussed later." But now the violin no longer plays for him, and he throws it away and tears up the book.

Wooed by Warrior

Later he enters an inn, where he hears that the King's daughter is ill and her hand offered to anyone who can cure her. To the tune of a march he approaches the palace. He again meets the Devil, and the Reader suggests that they play cards to see who will win.

The Soldier loses his money, but regains his violin in exchange.

With this magic instrument he enters the presence of the Princess (a dancing rôle portrayed with great charm by Lydia Lopokova). She, moved by his playing, rises from her couch and dances to tango, waltz and syncopated tunes.

Though the Soldier is successful in his suit, the satanic adversary warns him that if he crosses a certain boundary, he will claim him. In the final scene, the hero yields to the coaxing of the Princess to visit his old home across the boundary, and is carried away to an ultimate and deserved roasting.

Artists Applauded

The chief rôles in this absurd tale were enacted by Frank Cochrane as the Devil, and Ivan Firth as the Soldier. Both won applause from the sophisticated audience. The real "star," however, was Miss Lopokova.

The score—fairly familiar from concert hearings—is a curious dry compound, introducing many freakish instrumental effects. The small ensemble was made up of violin, double bass, clarinet, bassoon, trombone, cornet and a variety of tympani. Naïve children's tunes, modern dance rhythms and a few lyric ingredients make up the thematic content. The ensemble was conducted by Edward Clark, who wore a sweater, quite in tune with the general parody spirit of the evening.

Scheveningen List Has Novel Events

THE HAGUE, July 30.—Recent concerts given by the Residentie Orkest at Scheveningen have included much of worth. Mischa Elman was a recent soloist in the Tchaikovsky Violin Concerto, under Schnievoigt. The latter also led Brahms' "Tragic" and Glazounoff's "Carnaval" overtures.

Another event of interest was the appearance of Johann Strauss, the "Waltz King's" nephew, in a list of the latter's music.

The annual performance of Mahler's "Lied von der Erde" had a considerable success. The soloists with the choral forces were Jacques Ullens and Ilona Durigo, both giving poetic expression to the text of the work.

The noted Spanish dancer, La Argentina, is scheduled to appear in several programs in this seaside series.

PARIS, July 31.—Two works by George Hüe are scheduled for performance at the Paris opera houses in the coming season. "Le Miracle" will be revived early in the season at the Opéra. A new work by Hüe, composer, "Riquet à la Houppé," will be given by the Opéra-Comique.

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"Vestale" Opens Verona Arena Series; Mascagni Conducts Three Rome Concerts



Historic Amphitheater at Verona, Italy, Scene of Annual Summer Opera

VERONA, July 31.—An artistic event of noteworthy importance has just broken the summer calm affecting musical spectacles in Italy. On the evening of July 19, the season was inaugurated at the Arena in Verona. Some 10,000 auditors were present; and the "Vestale" of Gaspare Spontini, hitherto reserved for the closed spaces, was able to resound—in its classic lines so original and select—under the bluest ceiling in the world, that of Italy's summer sky!

Spectacle Please

The opera was presented with an imposing ensemble of choral, orchestral and supernumerary forces. Spontini's music found its way to the hearts of the vast and varied body of listeners; the most imposing pages and the moments most marked melodically did not escape the multitude.

"La Vestale," in fact, is one of those operas which is able to resist the invasions of the open air. It is thus different from many operas of a romantic type, without the large sonorities, which were staged at the Arena in previous years.

Antonio Guarnieri conducted the spectacle with vigor and with fidelity to style, adapting single effects to the vastness of the place. Among the singers,

Vera Amerighi distinguished herself in the title rôle by the beauty of a voice which is fluid, ample and tuneful. Mme. Zavascka also did honor to the part of the Chief Vestal. Less happy results rewarded the efforts of the men singers—the tenor Verona, the baritone Inghilleri and the bass Righetti.

The greatest success was reached in the second act.

Mascagni Welcomed

Pietro Mascagni in a recent week conducted three orchestral concerts at the Pincio in Rome. He had an ovation from a veritable multitude of admirers.

In one of these concerts there was performed one of his less well known compositions, "La Città Eterna," which was received with much favor.

FEDERICO CANDIDA.

Rome Government Sponsors Opera Contest

ROME, July 29.—An important contest for an opera, which will be performed at the Teatro Costanzi, and for which a prize of 25,000 lire is offered, has been announced by the Roman Government. Only Italian composers are eligible. They must submit the complete score, the libretto, and a reduction for voice and piano, by Oct. 31 next, addressed to the committee at Via Monte Tarpeo 25 B, Rome, Italy. No other document must accompany the work, but in a separate closed envelope marked with the name of the opera must be submitted the identity and residence of the composer, together with proofs of his Italian nationality. For the necessary copying of parts and for other expenses, the winner will be awarded an additional sum of 5000 lire.

Paris Officers Give Extra Prix de Rome

PARIS, July 30.—The Institute has given its decision in the annual contest for the Prix de Rome. The cantata text used this year was "Coriolan" by Guy de Téramond.

The first Grand Prix was awarded to Edmond Gaujac, a pupil of Paul Vidal. The second Grand Prix was won by Henri Tomasi, pupil of Vidal, d'Indy and Caussade.

Finally, a supplementary second Grand Prix was awarded—a rather unusual procedure, and made only in cases of nearly equal merit—to Raymond Loucheur, who studied with Vidal and Max d'Ollone.

As is the custom, the contestants were locked up in a palace for a number of weeks to complete their cantatas. The award, which has been won in the past by a number of famous composers, including Debussy, is available only to students of the Conservatoire. It carries with it a stipend and provision for residence and study in Rome for several years.

E. T. A. Hoffmann's "Arlequino" Performed

BERLIN, July 30.—An event of interest was the revival in concert form of E. T. A. Hoffmann's ballet suite "Arlequin" in the old Residenz at Bamberg. It was written by Hoffmann, the fantastic musician and writer of mysterious tales (prototype for the opera, "Tales of Hoffmann") when he was theater conductor at Bamberg in the eighteenth century. The performance of this charming music was given by the Bamberg Chamber Orchestra, under Karl Leonhardt. On the same list was music written under the patronage of the noble bishops who maintained the court there in the same period.

Festival Revived in Dessau

DESSAU, GERMANY, July 29.—The conclusion of the season's events here had a special jubilee revival celebration in the festival formerly held under the patronage of the Duke of Anhalt. Local choral societies took part with the orchestra and soloists. In honor of Bach's residence at one time in the nearby village of Cöthen, a number of works by this composer were given.

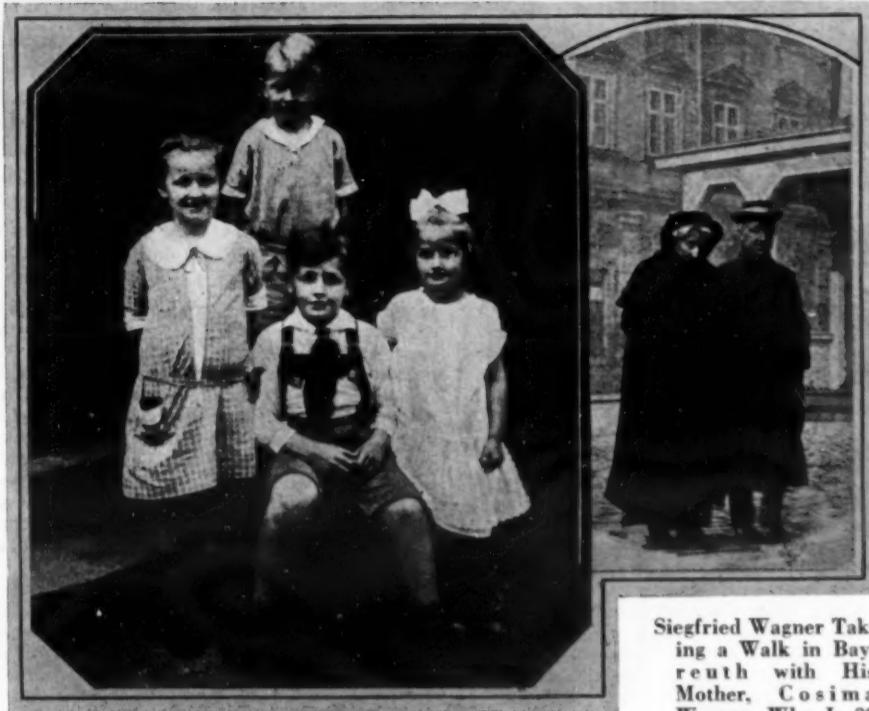
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NEWS FROM CONTINENTAL CENTERS



Photos by S. Sammet, Bayreuth, Reproduced from "Illustrirte Zeitung"

Renewed Interest Is Felt This Summer, When the Festival Is Again Being Given, in the Residents of Villa Wahnfried. Children of Siegfried and Winifred Wagner—the Four Grandchildren of the Composer, (Left to Right) Friedelind, Wolfgang, Wieland and Verena

Siegfried Wagner Taking a Walk in Bayreuth with His Mother, Cosima Wagner, Who Is 89 Years Old. As the Daughter of Liszt and Widow of Wagner, She Is One of the Most Noted Living Musical Figures

London "Proms" to Bring New British Scores

LONDON, July 30.—Ten novelties are announced for the Promenade Concerts, which are to open under the new broadcasting auspices at Queen's Hall on Aug. 13. Sir Henry Wood will again conduct. The series is to be shorter than usual this year.

The program is: Wagner on Mondays; Mozart and Haydn on Tuesdays; Bach or Brahms on Wednesdays; Beethoven on Fridays; miscellaneous numbers on Thursdays and Saturdays.

Britain is represented in the prospectus by seven novelties. The new works of the season are largely to the credit of the youngest generation of British composers.

Walton O'Donnell, a bandmaster, has a "Gaelic" Fantasy. Victor Hely-Hutchinson will bring some Variations for Orchestra. William Walton is to be

represented by his "Portsmouth Point" Overture.

Thomas Wood, whose "Seaman's" Overture will be given, and William Alwyn, who will be tested by his "Five Preludes for Orchestra," are relatively unknown. Susan Spain-Dunk will make a bid with a poem for orchestra entitled "Elaine."

Beethoven Honored at Westphalia

SIEGEN, GERMANY, July 29.—The second Westphalian Music Festival was held here recently, in commemoration of the Beethoven Centenary. Among the noted personalities heard in the concerts were the conductors, Fritz Busch and Hermann Abendroth. The concerts were given in the Kaisergarten, which was completely filled. Adolf Busch and Rudolf Serkin presented sonatas of the composer. Abendroth, with the Cologne Gürzenich Orchestra, played the Seventh Symphony and had a stormy ovation. On the final day, Fritz Busch led the Ninth Symphony, with large choral forces and orchestras. The next festival is scheduled to take place in the city of Münster in 1929.

Caetani's "Hypatia" Sung in Düsseldorf

DUSSELDORF, July 20.—The first performance in a new version of Roffredo Caetani's opera, "Hypatia," was given recently by the City Theater. The composer, who holds the title of Prince di Bassiano, has revised his work since its first production last year. The score still seems somewhat indebted to Wagner and Strauss in its style. The libretto, which is the work of the composer, concerns the tragic attempt of Hypatia and her lover, Orestes, to set up a pagan cult in ancient Alexandria.

London Students Sing in Operas

LONDON, July 15.—During this week, students of the Royal Academy of Music have been presenting "The Mastersingers" and "Fidelio" in the Scala Theater under the direction of Julius Harrison. Changes in cast are frequent, with the exception of Arthur Fear, who sings the rôle of Hans Sachs.

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New Works Listed for Coming Year in Opera Houses of Central Europe

BERLIN, Aug. 6.—Arrangements are going forward for next winter's opera productions, both in the capital and other cities. The lyric theaters of Berlin will be closed until the end of August.

An event of considerable importance will be the reopening after a year of the remodeled State Opera House on Unter der Linden in November. Until that time, the company will give its performances in the Kroll Opera House on the Platz der Republik. After the opening of the rebuilt theater, the fortunes of the Kroll will be taken in hand by Otto Klemperer, its new musical director, under State auspices.

Stravinsky Bill Scheduled

He plans to give an important program as his first novelty—the German première of Stravinsky's "Oedipus Rex," on a double bill with the same composer's one-act opera, "Mavra."

The State company will give its promised production of Busoni's "Doktor Faust," and will also revive "La Bohème" and the "Tales of Hoffmann," early in the winter.

The municipal company promises, as usual, a novel program, including its first performances of Krenek's "Jonny spielt auf," Cherubini's "Deux Journées," Bizet's "Djamileh," and Gluck's "Orpheus."

Two Strauss Premières

The new dance play which Richard Strauss has composed for the Budapest Opera is entitled "The Silver Key." The scenario is by the ballet master of the

Vienna Opera. The ballet will probably have its première in the coming season.

It is expected that Strauss' new opera, "The Egyptian Helen," will be ready for its world-première at the Dresden State Opera this winter. The work has also been accepted by other theaters.

Korngold Drama Chosen

Erich Korngold's new opera, "The Miracle of St. Heliane," is scheduled for hearing at the Vienna State Opera, and on a large number of stages in Germany.

Prokofieff's opera, "The Flaming Angel," is to have its world-première at the Berlin Municipal Opera.

E. N. von Reznicek has completed another opera, "Satuala," on a book by Rolf Lauckner. It is to have its première at the Leipzig City Theater in the coming season.

Hamburg has secured the première rights to Respighi's forthcoming opera, "The Sunken Bell," based on Hauptmann's play. It is expected that the first hearing will be given this year.

Gluck Novelty Named

A novelty is announced for the coming opera season at Magdeburg—Gluck's "The Siege of Cythera," which has been arranged by L. K. Mayer. This is a "singspiel," or comic opera, composed in 1759 for a performance in Schönbrunn Castle.

Other first performances for the Magdeburg Civic Theater will be Hindemith's "Cardillac" and "There and Return," Wellesz' "Jest, Ruse and Revenge," Stravinsky's "Mavra" and Smetana's "The Kiss."



ROBERT GOLDSAND

Young Viennese Pianist

Knabe Piano

Ampico Recordings

Colorful Lists at Chautauqua Bring Applause for John Erskine as Soloist

Author Is Presented as Pianist in Schumann Concerto with New York Symphony, Under Stoessel—"Nocturne" by Jacobi and Cantata by Coleridge-Taylor Are Features of Week—Soloists Include Also Grace Divine and Earle Spicer—Children's List Given

CHAUTAUQUA, N. Y., Aug. 13.—Three evening concerts and two matinees have made up this week's round of performances by the New York Symphony, under Albert Stoessel. The attendance has been of capacity size at all concerts, an average of 6,000 to 7,000 persons each time. The outstanding soloist was John Erskine, University professor and author, who appeared as pianist.

Beethoven's "Eroica" symphony was the opening number on Monday evening, Aug. 8. It was given an intensely dramatic reading by Mr. Stoessel, a reading that was characterized by an attention to detail that was gratifying to the lovers of Beethoven.

Jacobi Work Introduced

A new work was Frederick Jacobi's "Nocturne." It is a composition that makes use of Oriental atmosphere by means of suggestion rather than by the augmented scale. His orchestration is subtle and colorful, an asset in the effectiveness of a new composition. Mr. Jacobi was present at the performance and was required to make his presence known to share the applause with the conductor and orchestra.

Other works on the same program were the Symphonic-Paraphrase on the Volga Boat Song by Mr. Stoessel; "Flight of the Bumblebee," by Rimsky-Korsakoff; "March Joyeuse," by Cha-

brier, and the Prelude to Act III of "Mastersingers."

The soloist on this occasion was Earle Spicer, baritone. His selection was the aria "Hear Me, Ye Winds and Waves," from Handel's "Scipio." His performance won him the enthusiastic approval of the huge audience.

Cantata Is Sung

Thursday's concert featured the appearance of Dr. John Erskine, who is best known as a lecturer and author. He chose the Schumann Piano Concerto in A Minor as the vehicle to display his prowess. Dr. Erskine proved a capable musician. His performance was not one of technical exploitation but of fine feeling and good taste. He was recalled many times to acknowledge the applause.

Debussy's "La Cathédral Engloutie," arranged by Mr. Stoessel, was a much-enjoyed number. The Overture to Adam's "If I Were King" closed the orchestral program. The second part of the evening's entertainment was devoted to the cantata, "A Tale of Old Japan," by Coleridge-Taylor, which employed the forces of the Chautauqua Choir led by H. Augustine Smith, the orchestra, and vocal soloists.

An ambitious program was presented on Saturday evening. The use of the organ in Liszt's "Les Preludes" added much in the way of volume. The work was brought to a most effective climax. The Overture to "The Merry Wives of Windsor," by Nicolai, was given a spirited reading by Mr. Stoessel and his men. The "Caprice Espagnol" of Rimsky-Korsakoff received an invigorating performance.

Grace Divine, contralto, sang "Ombra mai Fu" of Handel, and the Drinking Song from Donizetti's "Lucrezia Borgia." She used a naturally lovely voice to the best possible advantage. The first number had to be repeated. The waltz, "Tales from the Vienna Woods" of Johann Strauss, and five shorter pieces completed the program.

Matinée for Children

Two matinées were given on the afternoons of Wednesday and Saturday. The first, a program for children, included the Tchaikovsky "Overture Miniature" and John Bull's "The Queen's Jib." Mr. Stoessel made his customary explanations on the music to give the children a better understanding of the works heard.

On Saturday the program consisted of Svendsen's Coronation March, the Spanish Suite "La Feria" of Lacombe, a Serenade for flute, harp and horn, by Titl, the "Sylvia" suite of Delibes, and four popular numbers.

DOROTHEA NOLTE

Alice Hackett Presents Children's Programs on Tour

DAVENPORT, IOWA, Aug. 13.—Alice Hackett is presenting programs of "Musical Interpretations for Children," on her tour through Iowa, Illinois, Missouri, Kansas and Nebraska. Her first recital was scheduled for Havana, Ill., on July 26 and the second for Burlington, Iowa, on July 27. Miss Hackett's programs are made up of piano music and of songs to which she plays her own accompaniments.



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Renamed Works Not Eligible for New Copyright, Is Ruling

WASHINGTON, Aug. 17.—A change in the title of a copyrighted music composition, book or other work does not render it eligible for a new copyright, according to a new and important ruling just made by the registrar of copyrights, Thorvald Solberg, Library of Congress. The decision was given in response to a request for information. The ruling is as follows: "The copyright law does not make provision for a fresh registration of a work merely because the title has been changed. Care should be taken, however, that the notices upon a work published in a second edition under a new title should be sufficiently explicit as not to mislead one who inquires at this office concerning the earlier entry."

A. T. M.

CHOIRS FOREGATHER FROM NINE CENTERS

Wisconsin Welsh Choristers Meet in Waukesha for Annual Event

By C. O. Skinrod

MILWAUKEE, Aug. 13.—For the second year a chorus of 250 Welsh singers from nine Wisconsin cities and from Chicago assembled in Waukesha, near Milwaukee, for their annual sacred concert.

Singers from Neenah, Oshkosh, Cambria, Randolph, Columbus, Milwaukee, Racine, Wales and Dousman and Chicago have been rehearsing by special groups for some time for their annual appearance in sacred anthems under the baton of John Howell Williams of Milwaukee. The concert was given in the Carroll College Gymnasium as the opening feature for the meeting of the Presbyterian Synod.

The University of Wisconsin Singers have returned from a month's trip of sight seeing and singing in the British Isles, Switzerland, Germany, Belgium and France.

The party was led by E. Earl Swinney, head of the voice department of the University of Wisconsin and George Chandler, secretary of the faculty. The group left in June, giving preliminary concerts in this country before the main tour. The members appeared in London on July 4 before Lady Beecham. They also sang twice for the American Women's Club in London. Tentative arrangements are being made for an extended tour in Europe for next year, or the year following.

Ruth Carter Stoffel, contralto, wife of William Peter Stoffel of Milwaukee, is staying at the Wisconsin Lakes after studies with Blanche Marchesi in Paris. She is preparing for an operatic career. After Sept. 1 Mme. Stoffel will go back to Paris to continue her work with Mme. Marchesi.

Loesser and Gardner Give Joint Recital

CLEVELAND, Aug. 13.—Arthur Loesser, pianist, and member of the faculty of the Cleveland Institute of Music, who has been spending the summer in Portland, Ore., conducting a series of master classes, was presented in a joint program with Samuel Gardner, violinist, at the home of Mrs. Helen L. Corbett in Dunthorpe. Two compositions of Mr. Gardner's, "From the Rockies" and "The Canebrake," were included in the program.

E. E. M.

Children Appear on Waterloo Program

WATERLOO, IOWA, Aug. 13.—The Madigan School of Music, Oratory and Dramatic Art presented students in the Hotel Russell-Lamson recently. The program consisted of ensemble numbers and solos. Joseph Thornton, aged six, sang the Bach-Gounod "Ave Maria" in Latin. He also played the piano accompaniment for a toe-dance by Jeanne Lammert, aged four.

B. C.

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FOUR ARTISTS JOIN FACULTY IN OBERLIN

Conservatory Appoints New Teachers for Piano and Organ

By George D. Lillich

OBERLIN, OHIO, Aug. 13.—New teachers appointed to the faculty of Oberlin Conservatory are: Charles Denoe Leedy, Christian Jordan and Gladys Whitt, pianists; and Arthur Croley, organist.

Mr. Leedy is a graduate of Peabody Conservatory, and has studied with Harold Bauer in New York and Nadia Boulanger in Paris. For five years Mr. Leedy has been head of the piano department of the Beaver County Day School, Chestnut Hill, Mass., maintaining a private studio in Boston. He has also concertized throughout the East and Middle West.

Mr. Jordan graduated from the Chicago Musical College, receiving the bachelor of music degree. He was associated with Walter Knupfer of Chicago, both as pupil and teacher, for a period, and has been head of the piano department of the Des Moines Conservatory for four years.

Mr. Croley received the degree of

bachelor of music from Oberlin Conservatory in 1926, and in 1927 was awarded the master's degree.

Miss Whitt is a bachelor of music of Oberlin Conservatory. She will teach in the children's department.

Accepts Paris Post

Laurel E. Yeamans, of the organ faculty, who is beginning his second year of study in Paris, has been appointed organist and director of music at the American Church there. He succeeds Laurel Anderson, '21, who recently returned to the United States and accepted a post at the University of Kansas.

James Husst Hall, teacher of history of music, and Florence J. Hall singing teacher, who have spent the last year studying in France and England, return this month to resume their duties.

Ray Brown, organ teacher here for two years, has been appointed director of the music department at Fisk University.

A recital was recently given in Warner Hall for the faculty and students of the summer school. Those who took part were Reber Johnson, violinist, Mrs. William M. Bennett and David Moyer, pianists, and Walter Huffman, tenor. The program listed music by Grieg, Gretchaninoff, Rachmaninoff, Bach, Schubert-Wilhelmi, Granados-Kreisler and Chopin.

Hartford Philharmonic Appoints Conductor

HARTFORD, CONN., Aug. 13.—Clarence J. Madsen has been appointed conductor of the Hartford Philharmonic Orchestra, according to an announcement made by A. C. Aulsworth, president of this new organization. The orchestra is to be made up of advanced students of the Hartford Conservatory, and other pupils. Fifty-three members are now enrolled. Weekly rehearsals will begin about Sept. 1. E. Dalton Collins has been appointed publicity agent.

W. T. C.

Janacek at Work on Dostoievsky Opera

PRAGUE, July 29.—Leos Janacek is at work on the composition of a new opera, based on Dostoievsky's novel, "The House of the Dead." The sombre libretto treats of the Russian author's experiences while imprisoned in Siberia.

Series of Philadelphia Grand Opera Association Will Begin in October



© Smith

William C. Hammer, General Manager of the Philadelphia Grand Opera Company and Secretary of the Association

PHILADELPHIA, Aug. 13.—October will bring the opening of the Philadelphia Grand Opera Company's season, according to announcement made by William C. Hammer, general manager of the organization and secretary of the Philadelphia Grand Opera Association.

Mr. Hammer played an important part in forming this company, which last year gave eight operas in the Academy of Music to a public which exhausted the subscription list. This experience, however, was not Mr. Hammer's first in the operatic field. Some years ago he was Philadelphia executive of the San Carlo Company; and he was instrumental in bringing to this city the Wagnerian association which included Elsa Alsen and Frederich Schorr among its members.

Mr. Hammer has also sponsored many local engagements of popular singers.

HERTZ LEADS FORCES IN SAN FRANCISCO

Eighth Summer Concert by Symphony Has Piastro As Soloist

By Marjory M. Fisher

SAN FRANCISCO, Aug. 14.—Alfred Hertz returned from Hollywood Bowl to conduct his own orchestra in the eighth concert of the summer season, on Aug. 2. The Civic Auditorium held an audience of large proportions. The conductor received a hearty welcome when he mounted the platform to lead the following program:

Overture to "Die Freischütz"....Weber
"New World" Symphony.....Dvorak
Concerto in E Minor for Violin and
Orchestra.....Mendelssohn
Overture, "1812".....Tchaikovsky

The performance fell somewhat below the standards of both orchestra and conductor, but the applause was generous. Mr. Piastro won acclaim for his impeccable virtuosity.

Vladimir Shavitch and Hans Leschke will conduct the remaining two concerts of the summer season. The former will be assisted by his wife, Tina Lerner, pianist, as soloist, and the latter by the San Francisco Municipal Chorus and Alice Gentle, soprano, as guest soloist.

Curtis Institute Pupils Actively Engaged

PHILADELPHIA, Aug. 13.—Hazel Whitley of Detroit, a student of the Curtis Institute of Music, has been appointed head of the piano department of Grosse Pointe School, Michigan, where Dr. Percival Dodge is dean. Miss Whitley is a pupil of Moriz Rosenthal and David Saperton. Gerald Tracy, a piano student of Josef Hofmann, director of the Curtis Institute, gave a recital before the Utah Federation of Music Clubs in Salt Lake City on Aug. 1. Casper Reardon, student of Carlos Salzedo, who has been appointed first harpist of the Cincinnati Symphony, has been engaged by the New York Philharmonic for the Stadium concerts.

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Boston Activities

Aug. 13.

Raymond Robinson, organist of King's Chapel and member of the faculty of the New England Conservatory of Music, and Mrs. Robinson sailed for Europe on Aug. 10. Mr. Robinson will give an organ recital on Aug. 24 at the Church of St. Clement Danes, in London. His trip has been planned to include visits to several composers and organists, among them Ralph Vaughan Williams, composer, and Messrs. Balfour and Stevenson, organists of London churches; Mrs. Henry Willis, widow of the famous English organ manufacturer; Dr. Orlando Mansfield, his former instructor in counterpoint and fugue; and at Paris, Joseph Bonnet, Marcel Dupré and Louis Vierne. During Mr. Robinson's absence his substitutes at King's Chapel will be Henry Gideon of Temple Israel, and Mack Evans, organist of the University of Chicago.

Henry Jackson Warren, baritone, and teacher of voice, is spending a pleasant vacation on a farm at Windsor, Vt. Mr. Warren will return to this city for a few engagements about the first of September, but he will not resume his teaching until Sept. 12. Wendell Luce, concert manager of this city, was the guest of Mr. Warren during the week of Aug. 15.

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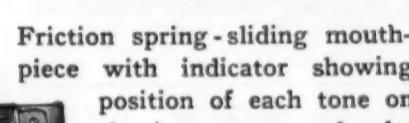
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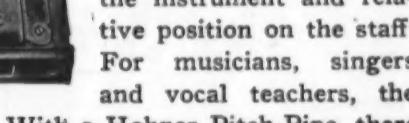
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Church Music Standard Lifted Up in New Compositions

By SYDNEY DALTON

BUDGET of anthems for the church service, ranging from the easy, tuneful type to works of a more elaborate nature, are offered this week for the consideration of choir conductors. Some of the best known names among American composers will be found on the title pages of several of these numbers. Songs and piano pieces make up the remainder of current offerings in new music.

* * *

Edward Shippen Barnes is one of our best known composers of church and organ music. His style is, as a rule, quite individual and, in a severe sort of way, interesting. His new Communion Service in F (*Oliver Ditson Co.*) is written in a simpler manner and one of reader appeal to the lay listener. Not only does Mr. Barnes set the text according to the ritual of the Episcopal Church, but he adds an introit and offertory which, in themselves, are very good anthems. Needless to say, the music is fittingly reverential. Mr. Barnes never confuses the church with the motion picture theater, as so many of our writers of church (?) music do.

There is an anthem from the same press and pen, entitled "I Will Extol Thee," in which this composer is not at his best. It possesses few of those characteristics which have contributed to ex-



Edward Shippen Barnes

cellence of Mr. Barnes' music in the past. It is, in truth, rather ordinary.

New Anthems The following list of anthems is made up of numbers adapted for Chorus of Mixed Voices

use by the average church choir. None of them is difficult; many are fairly easy. Most of them are melodious and written in a satisfactorily churchly manner. "How excellent Is Thy Loving Kindness," by Gottfried Federlein, contains an alto solo; "Our Father, in Thy Mercy," by Clarence C. Robinson, is short and without solos. Charles S. Norris' "Lo, a Great Multitude," was written for the thirtieth anniversary of All Saints' Church, Brookline, Mass. It has effective parts for an invisible chorus, but it is not necessary to employ them in this manner. There are soprano and tenor solos. "O All Ye Nations" is an a cappella anthem by Heinrich Schutz, an early seventeenth century composer, with the text adapted from the Psalms by Seth Bingham. Orlando A. Mansfield's "O Where Shall Wisdom be Found?" is a little longer than the average. It employs a soprano soloist.

George A. Burdett has made a setting of "The Lord Is My Shepherd," with alto or baritone solo. "In the Beginning was the Word" is by E. S. Hosmer, in which, again, there is an alto solo. Samuel Richards Gaines is the composer of "Jesus, Still Lead On," a hymn-anthem with tenor, or soprano, solo. "The Shadows of the Evening Hours" is another hymn-anthem, by Charles Huerter. Again the alto is given a solo, with the baritone as an alternative. Finally, in this list for mixed chorus, there is an adaptation of Vincent d'Indy music, made by Arthur B. Keene and entitled "The Dawn Is Slowly Breaking." There are no solos, but the chorus sections are divided here and there into as many as seven parts.

From the same press (*Oliver Ditson Co.*) comes an anthem in three parts, for women's voices, entitled "He Leads Us On," by W. Berwald. It is enter-

tainingly tuneful. There is also a version for men's voices of an anthem by George B. Nevin, entitled "God Will Make All Things Right."

Geoffrey O'Hara's sacred song, "Step by Step," (*White-Smith Music Publishing Co.*) with text by Gordon Johnstone, has now made its appearance in three choral versions: for mixed voices, women's voices and men's voices. All of these versions are in four parts.



Frank Van der Stucken

* * *

There is always something of interest to be found in the writings of T. Tertius Noble. Two new choruses for mixed voices that have recently come from his pen are no exception to the rule. They are both secular in nature and their titles are "Night" a setting of a Southey poem, and "When I Am Dead My Dearest,"

Christina Rossetti's well known poem (*Arthur P. Schmidt Co.*). In the Southey setting, which is by far the better of the two, Mr. Noble divides his voices into eight parts and achieves some excellent effects. It is an unusually fine number.

Frank Van der Stucken's setting of Frederick Peterson's charming little poem, "The Sweetest Flower," has long been popular as a song. It has now appeared as a chorus for mixed voices (*Harold Flammer*) and will probably be heard often in this version.

* * *

A Group of Pieces for Teachers Cedric W. Lemont's Op. 31 consists of four piano pieces that are written for teaching purposes and are designed for pupils in the second and third grades. Their

titles are: "Babbling Brooklet," "Grasshoppers," "Bunnies" and "Ole Mister Porcupine" (*Oliver Ditson Co.*). As is usual with pieces by this composer, they are tuneful and well written. Pupils will like to play them. The same composer's Op. 32 contains two numbers, considerably more difficult than their predecessors. "Air Castles" and "Where Waters Flow" are their titles, and they are marked for fourth and fifth grades. Their outstanding characteristics are brilliancy and verve, and they are both melodious.

From the same press come five pieces for the second and third grades by Jacques Weissheyer, entitled "The Ballet Dancers," "Bear Dance," "The Betrothal Ceremony," "Charms of Bygone Days" and "Two Cuckoos." The composer gives a few words of description and interpretation with each piece, adding considerably to music that is, in itself, both entertaining and instructive.

* * *

A Set of Four Piano Pieces for Children "An Old Story," "Columbine Waltzes," "Young Harlequin" and "Dress Rehearsal" are the titles of four pieces for second and third grade pupils, by Beatrice MacGowan Scott (*Clayton F. Summy Co.*). A short explanation of the title and the music precedes each number, and helps to stimulate the performer's imagination. The composer has written tuneful music that will hold the attention and interest of young pupils.

* * *

Some Further Arrangements of Spirituals Four more publications in sheet music form of numbers from the fine volume of "Seventy Negro Spirituals" (*Oliver Ditson Co.*) have recently been received. They are: "Wade in de Water," arranged by Edward Boatner; "Run to Jesus," arranged by H. T. Burleigh; William C. Heilman's version of "In dat Day" and Hilbert E. Stewart's of "O Brothers, You'll be Called on." All four are put out in two keys.

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RAVINIA WELCOMES TWO NEW ARTISTS

Yvonne Gall, Formerly of Chicago Opera, Returns in Rôle of "Thaïs"—Mary Lewis of Metropolitan Introduced to North Shore in "Tales of Hoffmann"—Other Operas of Week Include "Manon Lescaut," "La Juive," "Faust," "Masked Ball" and "Rigoletto"—Helen Freund Makes Season's Début

CHICAGO, Aug. 15.—Débuts of two noted sopranos marked the week at Ravinia, Yvonne Gall and Mary Lewis making their first appearances at the sylvan opera house on Chicago's North Shore. The French soprano was a member of the Chicago Opera under the late Cleofonte Campanini's régime, but this was Miss Lewis' first operatic appearance in this vicinity.

"Thaïs," given Monday night, served to introduce Mme. Gall to Ravinia. Hers was not a sensational interpretation, either in acting or costuming. The vision that allured Athanael was not a daring revelation. Mme. Gall was sparing of gesture, and her delineation of hysteria in the Mirror Scene was more restrained than one is accustomed to have from singers of this rôle.

A Different "Thaïs"

She gave a "different" portrayal, but an effective one, despite its sameness of mood. Vocally, she was lovely. The voice is sweet, with solid body, and carries well even in the pianissimo passages, never becoming shrill. It takes its color from the mood of the text. The audience liked her and applauded at every opportunity.

Giuseppe Danise, as Athanael, was

rather too restrained in his singing to compete with the strong wind that was raging about the open-air pavilion where the performance was given. Despite the grace of his vocal art, his performance was lost on many members of the audience, for his voice did not carry far beyond the first few rows.

José Mojica was the best Nicias that this writer has seen or heard. A handsome figure, he made his rôle live with subtleties of the actor's art, and his singing was graceful and smooth. A word of appreciation should also go to Gladys Swarthout for the beauty of her singing as Albine, and to George Cehovsky for an excellent character bit as Nicias' servant. Louis Hasselmans gave an impressive reading of the score, and the chorus did excellent singing.

"Manon Lescaut" Sung

Puccini's "Manon Lescaut" was sung on Tuesday night, Gennaro Papi conducting. Lucrezia Bori and Giovanni Martinelli were in top form as the two lovers. Miss Bori's tone was lovely, vibrant with emotion, yet always under control. It was firm in texture and with dominating resonance for the big scenes. She made an alluring and convincing picture; and in the death scene of the last act she was a pathetic figure, who brought tears to the eyes of many in the audience.

Mr. Martinelli was equally fine. Though he seemed to have trouble in projecting his high tones at first, the difficulty (whatever it was) had passed by the time he came to the "Donna non vidi mai" aria of the first act. He rose superbly to the many dramatic situations, and gave himself without stint to the rôle of Des Grieux, delivering the music with full-throated power and passion.

Ina Bourskaya did a neat bit of character work and sang well. Désiré Frère gave a lifelike impersonation of the drunken soldier in the first act, and throughout the opera his portrayal of Lescaut was fully "in the picture." Louis D'Angelo as Geronte and José Mojica as Edmond also did very commendable work.

Mary Lewis in Début

Mary Lewis accomplished her Ravinia début as Giulietta in Offenbach's "Tales of Hoffmann." The park was thronged because of the interest aroused by her first appearance. She provided ample justification for this interest. Her voice, though not extremely large, was alluring.

[Continued on page 19]

BUSH ISSUES CATALOG

Chicago Conservatory's Buildings and Faculty Are Described

CHICAGO, Aug. 13.—The Bush Conservatory's catalog for the fall and winter terms, issued this week, offers an attractive list of courses and teachers.

The fly-leaf of the catalog contains a pen and ink drawing of the main building of the Conservatory and the dormitories, the block of buildings being located at Chestnut and Dearborn streets, extending toward Chicago Avenue. The buildings are located just four blocks from Lake Shore Drive and the Oak Street beach on Lake Michigan.

The Conservatory moved to its present location nine years ago, occupying the large six-story building on the corner and one adjoining structure. The demand for space soon made imperative the acquisition of additional buildings, which were incorporated into the equipment.

The following year the continued growth of the Conservatory demanded more space, and two more buildings adjoining the main building were added, making four structures in addition to the original group. These buildings have been improved with a fine organ studio and a new recital hall, together with more general classrooms and additional studios.

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Speed Age's Effect on Vocal Study Regarded as Detriment to True Art

**Ambition to Make Money
Quickly Is Deplored by
Ellen Kinsman Mann, Who
Finds Technical Details of
Rhythm and Interpretation
Neglected**

CHICAGO, Aug. 13.—The effect of the Speed Age on singing students is regarded unfavorably by Ellen Kinsman Mann, who complains that many pupils approach an instructor with only one question in mind: "How soon can I begin to make money and earn fame with my voice?"

Mrs. Mann, who teaches singing, finds that too great a number of students are



Photo Water
Ellen Kinsman Mann

eager to win professional engagements before they have acquired the necessary musical equipment.

Lack Musical Interest

"Again and again, at a first or second less on," she says, "pupils will ask about the remuneration side of singing, and are surprised when told they may have to spend months or years acquiring knowledge and perfecting their art for its own sake. Many are eager simply to 'sell themselves' as quickly as possible, and have no interest in music itself. They do not attend concerts to hear great music, and they have neither a taste for literature nor a knowledge of it."

Even students who have taken lessons for a long time may have very vague ideas about the technic of their art, according to Mrs. Mann. They think that both the management of a voice and the interpretation of music are largely a matter of "feeling." "It has always seemed to me that studying voice technic and studying music must go hand in hand," she adds.

About "Tone Placing"

"Here is one point about the management of the voice that is often misunderstood or disregarded. There are two extreme positions regarding 'tone placing': one type of singer wants really to 'place' the tone, thereby tightening every muscle of the throat and tongue in order to fix something; the other type wants to sing naturally, without any idea of what natural breathing or singing is."

"I think all authorities agree that the voice must be free. One of our great artists has said, 'Eliminate everything that hinders a free flow of breath.' But one must learn how to become free. Babies breathe freely, but the art is usually lost by civilized adults, and the practice has to be re-established con-

sciously and with understanding—not left to accident and impulse.

Must Understand Construction

"As to interpretation, it is no wonder that many orchestra conductors do not enjoy conducting with singers as soloists. How can one sing Bach or Handel, Strauss or any of our modern writers without sure knowledge of rhythm, tempo, and the construction of a phrase? Yet many young singers try to do so."

"What right has a singer to disregard the composer's intentions in these matters? What right has he to take a thing belonging to someone else and distort it according to his own ideas? It is the singer's business to find out what the composer's idea was and render it completely and perfectly, not allowing his own tastes and peculiarities to intrude. Of course all artists know these things, but many voice students now-a-days have never heard of these important traditions and principles."

Karl Leimer, Teacher of Giesecking, Joins Gunn School Faculty

CHICAGO, Aug. 13.—Karl Leimer, celebrated German piano teacher, has been engaged as a member of the faculty of the Gunn School of Music and Dramatic Art. Professor Leimer is a teacher of Walter Giesecking. He is reputed to be one of the few noted living European pedagogues who has added a new piano method to musical knowledge. This new method differs fundamentally from the general practice now obtaining both in Europe and America. Professor Leimer approaches the problem from a new angle to develop the musical response, the response of the ear and the mental conception.

Giesecking came to Professor Leimer at the age of sixteen. At eighteen he was already one of the best European concert pianists, but he continued his studies with Professor Leimer until he was twenty-one. Mr. Giesecking himself says that he still plays in accordance with the principles and entirely in the manner taught him by Professor Leimer.

Organist Appointed to Shelbyville Post

SHELBYVILLE, IND., Aug. 15.—Edward H. Holloway, the new supervisor of music in the Shelbyville schools, has been appointed organist and director of music of First Presbyterian Church. He succeeds Josephine Aumann, who has accepted a post in Indianapolis.

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People and Events in New York's Week

GOLDMAN BAND ENDS PARK SUMMER SEASON

Leader Is Honored as Tenth Season Closes—Contest Winners Named

An audience estimated at 20,000 persons attended the final concert of the season by the Goldman Band, Edwin Franko Goldman, conductor, on the Mall, Central Park. Mr. Goldman was the recipient of an enthusiastic demonstration, being cheered particularly after his farewell remarks. William Bradford Roulstone, president of the Central Park Association, presented him with a bronze desk set given to Mr. Goldman by music lovers who have attended the concerts, and a gold plate portrait of himself, from the bandsmen.

The concert signalized the close of the tenth season for the band on the Central Park Mall. In that time, Mr. Goldman said, he had not missed being present at a single concert. More than 6,000,000 persons have heard the concerts within the last four years in person, according to Mr. Roulstone, and untold millions have heard them by radio.

The audience arose and cheered in tribute to Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, whose gifts the concerts are, for the benefit and enjoyment of the people of New York.

At the conclusion of his speech, Mr. Goldman presented the gold cornet to the bandsman he termed "the greatest cor-

Creatore Band to Appear on Coast

Giuseppe Creatore and his Band, this summer a feature of eastern national fairs, diamond jubilee expositions in several Canadian cities, the Steel Pier in Atlantic City; Willow Grove, Norumbega Park, etc., will make a brief cross-country tour to appear in San Francisco for a week the latter part of January. Pauline Talma, American soprano, is a soloist of the organization. On its tour the band is sponsored by Shrines, Elks clubs, and similar orders; the American Legion, civic music associations, Rotary and Kiwanis clubs, music and social clubs and universities. The tour is arranged by Frank T. Kintzing.

Dorothea Flexer Vacationing in Maine

Dorothea Flexer, contralto of the Metropolitan Opera Company, is spending the summer at North Whitefield, Me. Miss Flexer is combining her vacation period with work, devoting a good portion of the time to preparing concert programs for next season.



nist in the world, Del Staigers." The instrument was used by Staigers in playing the solo part in "The Débutante," by Herbert L. Clarke.

The winners of the 1927 music memory contest of the series are announced. As there are ties for first, second, third and honorary mention prizes, it will be necessary to duplicate the prizes and these will be awarded later.

First prize: Albert E. Koonz, T. E. Oberdorfer.

Second prize: Max Erstling, Fanny Green.

Third prize: Herbert S. Hartman, Arnold Weiss.

Honorary mention: Mrs. D. Winkler, Joseph Wind.

Fevinsky to Conduct New York Opera Company

Michael Fevinsky has been engaged as leading conductor for the coming tour of the New York Grand Opera Company, Inc. Auditions for membership in the company are now in progress at its headquarters in New York. Mr. Fevinsky is a pupil of Rimsky-Korsakoff and has conducted at the Moscow Civic Opera, in various cities of Europe, and in a recent performance of "Samson et Dalila," given at Ebbets Field, Brooklyn.

Crooks To Be Busy During November

Richard Crooks has been engaged to appear as tenor soloist with the St. Louis Symphony in that city on Nov. 11 and 12. He will sing in recital in Paterson, N. J., on Nov. 8; in Philadelphia, under the auspices of the Matinée Musical Club on Nov. 15, in Detroit on Nov. 16, and on Nov. 22 in Akron, Ohio, under the direction of the Tuesday Music Club. On Nov. 20 Mr. Crooks will appear as soloist with the Friends of Music in New York.

Maude Douglas Tweedy Rests in Camp

Maude Douglas Tweedy, New York vocal teacher, has gone to her camp in the Adirondacks until September, when she will resume activities. Jean Palmer Soudekeine, Alfred E. Hodshon and Mrs. A. Shelton Davenport, pupils of Miss Tweedy, appeared recently in a benefit concert. Pupils of hers have also appeared lately in the Danbury Music School and in St. James Auditorium.

Maier, Pattison and Shattuck to Play Together Next Season

Guy Maier and Lee Pattison will again make three-piano appearances with Arthur Shattuck next season, some of them with orchestra. They will feature the Bach C Major and D Minor Triple Concertos, and a new arrangement by Mr. Maier for three pianos of "Turkey in the Straw." Guy Maier has also finished additional arrangements for two pianos which he and Lee Pattison will play next season, and which

will soon be published:—They are a new set of seven "Love Waltzes" by Brahms, a scherzo (from the Piano Quartet in E Flat) by Schumann, a Largo by K. Ph. Em. Bach and an arrangement of the Chopin F Minor Etude.

Diaz Joins Cast of "King's Henchman"

Rafaelo Diaz, for ten years a member of the Metropolitan Opera Company, has been added to the company of "The King's Henchman," the Taylor-Millay opera which will tour the United States this season under the direction of Jacques Samossoud. Mr. Diaz will alternate in the tenor rôle with Ralph Errolle and Judson House. In spite of his name Mr. Diaz does not destroy the "all-American" claim for the singing contingent of the company. He was born in San Antonio, Tex., of Spanish parents. Mr. Diaz and other members of the company will be released on occasion to return to New York for special appearances at the Metropolitan. "The King's Henchman" will carry a double cast for the entire list of principal rôles, and in certain instances will carry three alternates for a part.

Vreeland To Open Season in Montreal

Jeannette Vreeland's season will open early in October with a soprano recital under the auspices of the Matinée Musical Club of Montreal, on the afternoon of Oct. 4, which will be a return engagement. Other engagements for Miss Vreeland during the coming season will include three appearances with the Mendelssohn Choir of Pittsburgh, on Nov. 15, and on Feb. 10 and 11, and another re-engagement with the Minneapolis Symphony for appearances in St. Paul, on April 12, and in Minneapolis on April 13. She will appear in recital in Carnegie Hall, New York, on Dec. 12.

Lucchese Engaged for August Tour Abroad

Josephine Lucchese, coloratura soprano, is not resting on her laurels. After a successful operatic tour of Germany, Denmark, Czechoslovakia and Italy, she has been engaged for the entire month of August in a concert tour of the principal cities of Holland, under the De Hondt management. Mme. Lucchese will sing again in Italy during September and October, and then return to Holland for operatic performances in November, December and January.

Povla Frijs to Conduct Interpretation Class

Povla Frijs, Danish soprano, will appear in two New York recitals next season, the dates announced being Nov. 7 and 29. She will be among the first recitalists to be heard in the Engineering Auditorium. Mme. Frijs will conduct a limited summer master class in interpretation in New York from Aug. 25 to Sept. 25.

Balokovic Sails to Resume Tour

Zlatko Balokovic, violinist, sailed recently on the Carmania to resume his European tour. He will play as soloist at the Scheveningen concerts in Holland and will then proceed to Scandinavia. Early in the fall he will tour England, Holland and Germany, then Spain. Mr. Balokovic will return to this country early in February.

Hart House Quartet Members Spend Vacation Afieid

Members of the Hart House Quartet are spending their holiday period afieid for the first time since the organization of the group. Geza de Kresz, leader of the Toronto quartet, is participating as a violin soloist at the summer music festivals in Salzburg and Frankfort. Milton Blackstone, viola player, is at Cape Cod; Boris Hambourg, cellist, is

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fishing in the lake district of northern Ontario, and Harry Adaskin, second violinist, is motoring in Canada and New York. Heretofore the Hart House group has always spent its summers in ensemble practice at the summer home of Vincent Massey, founder and patron of the quartet, who is now Canadian Ambassador at Washington.

Liebling Pupils Fulfill Engagements

"The Ten Estelle Liebling Singers," consisting of the Misses Evans, Rigeau, Trevelyan Glass, Marlowe, Hall, Berger, Wilson and Calhoun were engaged by Edgar Selwyn for the new Gershwin production "Strike Up the Band."

Other news from Estelle Liebling's Studios announces: Beatrice Belkin was engaged for three weeks as soloist at the Chicago Theater, Chicago, beginning July 11. Hilda Rowland, coloratura soprano, is a member of the cast for the new musical comedy "Allez-Oop." Muriel La France, coloratura soprano, sang at the Roxy Theater, the week of July 11. Helen Yorke, coloratura soprano, was soloist at the Paramount Theater the week of July 4 and July 11.

Jessie Peters, pianist, will play a program on the artist course at Wooster Conservatory and College, Wooster, Ohio, on Nov. 3.

Arthur J. Beckhard, New York musical manager, will spend August in the Maine woods. Noble T. Macfarlane of the same firm, is in Rockford, Ill., acting as guide and mentor to Noble T., Jr., a July arrival.

Marguerite D'Alvarez, contralto, has leased a studio apartment in New York for next year. She will return from England in November.

Tamiris, the dancer who has starred successfully with the Music Box Revue, announces a recital on Oct. 9 in the Little Theater. She will be assisted at the piano by Louis Horst.

Dusolina Giannini, soprano, will make her Holland début with the Concertgebouw Orchestra under Willem Mengelberg in Amsterdam on March 8 next.

Mischa Levitzki, pianist, will make his Berlin début on Oct. 14. He has not been in the German capital since his student days.

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**Martha Attwood Chosen
to Sing for Legion at
Its Paris Convention**

Martha Attwood, soprano of the Metropolitan Opera, has been chosen by the American Legion to sing the French and American national anthems at the opening session of the annual convention to be held this year in Paris, beginning Sept. 19. The national airs will be sung in costume appropriate to the patriotic nature of the occasion. Miss Attwood's third number will be "There Is No Death" by Geoffrey O'Hara, which gained great popularity during the war period.

In announcing the choice of Miss Attwood as soloist the committee stressed the fact that she reflects the typical American background. Her ancestors were among those who set foot on Plymouth Rock from the historic Mayflower and her family has lived in the Cape Cod region since that time. Her father, Simeon Attwood, is a well known sea captain.

The singer's personal popularity with the American Legion rests upon a foundation of direct contact with its members while they were in service. Shortly after America's entry into the war, Miss Attwood placed her services at the disposal of the government for entertainment purposes and her activities took her into many camps, hospitals and canteens throughout the country.

Five years ago Miss Attwood deserted the concert stage for the field of opera. While studying in Italy, she was chosen by Franco Alfano for the leading rôle in "La Leggenda di Sakuntala" at its La Scala première. Her Metropolitan



© Elzin

Martha Attwood

début occurred last year when she created the part of Liu in "Turandot." Since the close of the opera season, the singer has been in Europe and will remain there until after her appearance at the Trocadéro, where the session of the convention will be held.

for she fully satisfied both the histrionic and vocal requirements of the rôle, and made the delineation entirely convincing.

Helen Freund made her first appearance of the season as Olympia, the doll. Hers was an extraordinary impersonation. The voice itself was clear and flutelike, youthful and flexible, and she accomplished the coloratura ornamentation of the music easily. Her make-up was faultless, and her etching of the part of the automaton delightful.

Florence Macbeth, as Antonia, the third of the soprano loves of Hoffmann, was in perfect voice. Her tones were molten gold. She made the picture of the dying girl alluring to the eye.

Mario Chamlee looked well and sang well, his delivery of the "C'est elle" aria in the first act being as richly beautiful and delicately sung as this reviewer has ever heard it.

Besides these singing parts, mention must be made of excellent character delineations: José Mojica in the three different rôles of Cochenille, Pittichinaccio and Franz; Léon Rothier as Coppelius and Dr. Miracle; and the laughable comedy of Désiré Defrère as Spalanzani. Louis Hasselmans, conducting, gave a careful reading of the score, bringing out the melodic line without losing color.

Repetitions of Favorite Works

On Thursday afternoon Eric De Lamarter conducted the Chicago Symphony through selections from Mendelssohn's "A Midsummer Night's Dream," in a concert for the children. On Thursday night "La Juive" was repeated, with Elizabeth Rethberg, Giovanni Martinelli, Florence Macbeth, Léon Rothier and José Mojica in the cast. Louis Hasselmans conducted.

"Faust" was repeated on Friday night. Louis Hasselmans conducted, and the cast included Edward Johnson, Yvonne Gall, Gladys Swarthout, Désiré Defrère and Léon Rothier.

On Saturday night another performance of "A Masked Ball" was given, with the same magnificent cast as before: Elisabeth Rethberg, Florence Macbeth, Julia Claussen, Giovanni Martinelli, Giuseppe Danise, Virgilio Lazzari and Louis D'Angelo. Gennaro Papi conducted.

The week opened with a concert program in honor of the Polish Arts Society of Chicago, Sunday afternoon.

Ravinia Opera Lists

Bring New Singers

[Continued from page 17]

ing and sweet. The rôle does not call for great acting, demanding beauty of face and figure instead, and Miss Lewis had both in uncommon degree. With Ina Bourskaya, she sang the Barcarolle beautifully and perfectly in tune.

Miss Bourskaya deserves praise, too, for a perfect performance of *Niklausse*

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The soloists were Ina Bourskaya, mezzo-soprano, who is of Polish blood, though born and reared in southern Russia, and Eleonora Koskiewicz, pianist. Eric De Lamarter conducted the Chicago Symphony in works by Borowski, Zelenski, Paderewski, Moszkowski and Chopin, and Mme. Bourskaya sang a group of songs by St. Niewiadomski.

"Rigoletto" was repeated on the previous Sunday night, with Tina Paggi, Ina Bourskaya, Mario Chamlee, Mario Basiola and Virgilio Lazzari in the cast. Gennaro Papi conducted.

FARNSWORTH WRIGHT

PASSED AWAY

Adolph Martin Foerster

PITTSBURGH, Aug. 13.—Adolph Martin Foerster, composer, died in St. Francis Hospital on Aug. 10, in his seventy-fourth year. Mr. Foerster was born in Pittsburgh, on Feb. 2, 1854, and received his first musical training under his mother. From 1872 to 1875, he was a student at the Leipzig Conservatory under Richter, Wenzell, Papperitz and others. The next two years he taught at the Fort Wayne Conservatory, where he remained for a number of years. Returning to Pittsburgh, he took an active part in the musical life of the city and was choral conductor of the Pittsburgh Symphony Society. His published compositions include about 100 songs, as well as pieces in large forms including works for orchestra. Mr. Foerster is survived by his widow, who was Henrietta M. Reineman of this city, one daughter, and two sons, both of whom are well known university professors.

W.M. E. BENSWANGER.

Henry C. Schrank

MILWAUKEE, Aug. 13.—Henry C. Schrank, one of the city's most important workers in the cause of music, died recently in his seventy-fifth year. Mr. Schrank was long a member of the Milwaukee Musical Society and was its treasurer for many years, planning many of its civic activities. He was first chosen an official of the National Sängerfest in 1886, and continued to hold office in the national organization for four decades.

C. O. SKINROOD.

Reuben Davies

DALLAS, TEX., Aug. 13.—Reuben Davies, for a number of years one of the prominent teachers of Dallas, died in Colorado Springs last month after an illness of a year. Mr. Davies was born of Welsh parents in Florence, Kan., in 1891, and began his musical study as a violinist under his father's tuition. At the age of seventeen, he gave up the violin in favor of the piano, going to the University of Kansas, where he took piano under Carl Pryor and theory with Charles Skilton. Later, he was a student under Rudolf Ganz at the Institute of Musical Art in New York. At the outbreak of the war he went to Plattsburgh. He gave his first New York recital in Aeolian Hall the following winter and then came to Dallas where he was associated with the Hockaday School and also taught privately. A number of his compositions have achieved wide popularity.

Mrs. Wayne B. Wheeler

WASHINGTON, D. C., Aug. 13.—Word has been received here of the sudden death at her summer home in Michigan, of Mrs. Wayne B. Wheeler, wife of the counsel for the Anti-Saloon League. Mrs. Wheeler's death was caused by the explosion of an oil stove. Her aged father died from the shock of her death. Mrs. Wheeler was a well known soprano and during her residence in Washington was soloist at the Fourth Presbyterian Church and later at the Washington Heights Presbyterian Church. Last winter she sponsored a series of concerts of music by American composers.

A. T. MARKS

Mrs. John Robert Hattstaedt

CHICAGO, Aug. 13.—Mrs. John Robert Hattstaedt, wife of the secretary and manager of the American Conservatory, died recently at the Mercy Hospital after an illness of several weeks.

FARNSWORTH WRIGHT

Ernest Jerome Hart

Captain Ernest Jerome Hart, writer on musical subjects at various times for several American newspapers and correspondent of European publications, died of cancer of the stomach in New York Hospital on Aug. 13. Capt. Hart was sixty-six years old.

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MARIE SUNDELIES

August Holidays Invite Artists to Outdoor Pursuits



Photo by International Newsreel
Ankle Deep in Western Waters, Frances Peralta, Soprano of the Metropolitan Opera Company, and William Gustafson, Bass of the Same Establishment, Participate in an Old Fashioned Wading Party. During a Recent Visit to Seattle the Kiddies at Volunteer Park Were Their Delighted Partners and Showed Them the Way to Their Choicest Pools



Gitta Gradova, Pianist, Whose Predilection for the Rocky Mountains Is Somewhat Tempered by Allegiance to the City, Finds Chicago a Pleasant Summer Resort



Daisy Jean, 'Cellist, and Her Manager, Jean Wiswell, Pose as Part of the Wild-West Scenery in Colorado. The Saddle Is the Property of One "Diamond Jack"



Photo Bain News Service
Richard Crooks, Tenor, Was Among the Passengers to Sail on the S. S. Hamburg, Which Left New York for Europe Recently. Mr. Crooks Is Scheduled for Numerous Appearances Abroad



Mary Craig, Soprano, Sees for Herself How Her Garden Grows, with Its "Cockle Shells and Silver Bells." She Recently Participated in the Harrisburg, Pa., Festival



Aboard the S. S. München, Alberto Jonás, Teacher of Piano, and His Wife Enjoy a Delightful Sea Voyage. An Occasional Glance to the Leeward for a Sight of Cherbourg Proves Land to Be Distant by Only One Day. Mr. and Mrs. Jonás Are Occupying the First Two Steamer-chairs on the Left



Guionar Novaes, Pianist, at Her Summer Home in São Paulo, Brazil. Mme. Novaes Will Be Heard Again in America During the Season of 1928-29



Louise Lerch, Soprano of the Metropolitan Opera Company, Guides Her Barque Through Perilous Waters Near Gloucester, Mass. Miss Lerch Later Went to Visit Mme. Sembrich, Her Teacher, at Lake George, N. Y.



Beatrice Harrison, English 'Cellist, Practices in Her Garden in Surrey, Where She Is Said to Have Charmed the Nightingales with Her Playing. It Is Expected That American Nightingales Will React in the Same Way as Do English Ones, Next Year, When Miss Harrison Plans to Tour America